

HIT PARADE

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CHARLTON
PUBLICATIONS

ELTON JOHN
THE WAY HE IS

PAUL STANLEY
THE KISS YOU
CAN COUNT ON

LYNYRD SKYNYRD
THE WILD BUNCH

PATTI SMITH
TRANSISTOR SISTER
DIALS RADIO ETHIOPIA

LED ZEPPELIN
PAGE & PLANT
EXCLUSIVE INTERVIEW

GRAND FUNK
BEHIND THE BREAKUP

BOB MARLEY
REGGAE REBEL WITH A CAUSE

BOSTON
MORE THAN A FEELING

SPECIAL COLOR
JEFF BECK JAMS
WITH AEROSMITH

ROD STEWART
TOO MANY NIGHTS
ON THE TOWN?

WORDS TO THE
LATEST HIT SONGS!



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GRAND FUNK 1969-1976





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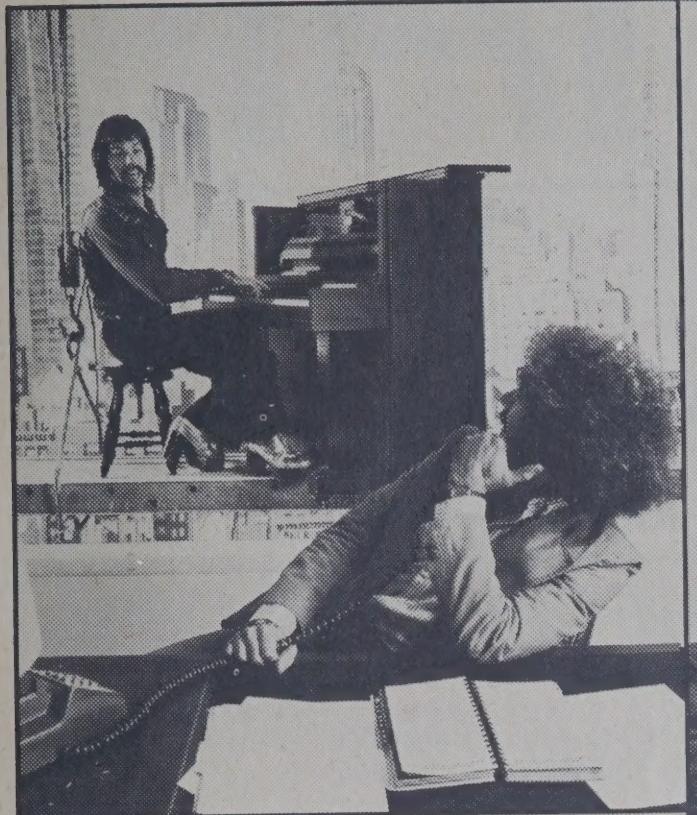
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WE READ YOUR MAIL

To Whom It May Interest In The Least,

A poem —

Yes albums, Beatles, rock gigs in December

Bowie, A. Cooper, a foxy Queen member

Aerosmith, Daltrey, Led Zeppelin and Wings*

These are a few of my favorite things.

Corinne Myers
Covington, La.

*Sorry to disappoint you, Paul, I was only kidding, it's just that yours was the only band with a name stupid enough to rhyme in that particular space.

Dear Lisa,

I am a dear lover of Elton John and am very curious about something. I have just recently been to one of E.J.'s concerts and he mentioned something about returning home to his wife and kids. I would like to know if that statement is true or was he just joking, does he have a wife and kids? Thank you.

Crystal Block
Augusta, Maine

Dear Crystal,
It was a little joke. (Ed.)

Dear Hit Parader,

Well, damn it! ... If there ain't no Aerosmith Fan Club, Let's start ONE!!

Angel Van Meter
Lexington, Ky.

P.S. I just LOVE Steven Tyler (sigh!)

Dear Hit Parader,

I'm a white punk on records! I use music instead of drugs to alter my moods.

When I'm really suicidal I put on Lou Reed's *Berlin* and I overdose, and I don't die. It's really neat! One time I was listening to it and crying and the children on *They're Taking Her Children Away* were screaming "mommy, mommy" and my mom came rushing in and said "are you alright?" When she saw that it was an album she said "My God, this is the most depressing music I've ever heard."

When I have a headache I pop Fripp and Eno — *No Pussyfooting*, the side with *Swastica Girls*. This starts working the minute the music starts and doesn't make your

stomach bleed!

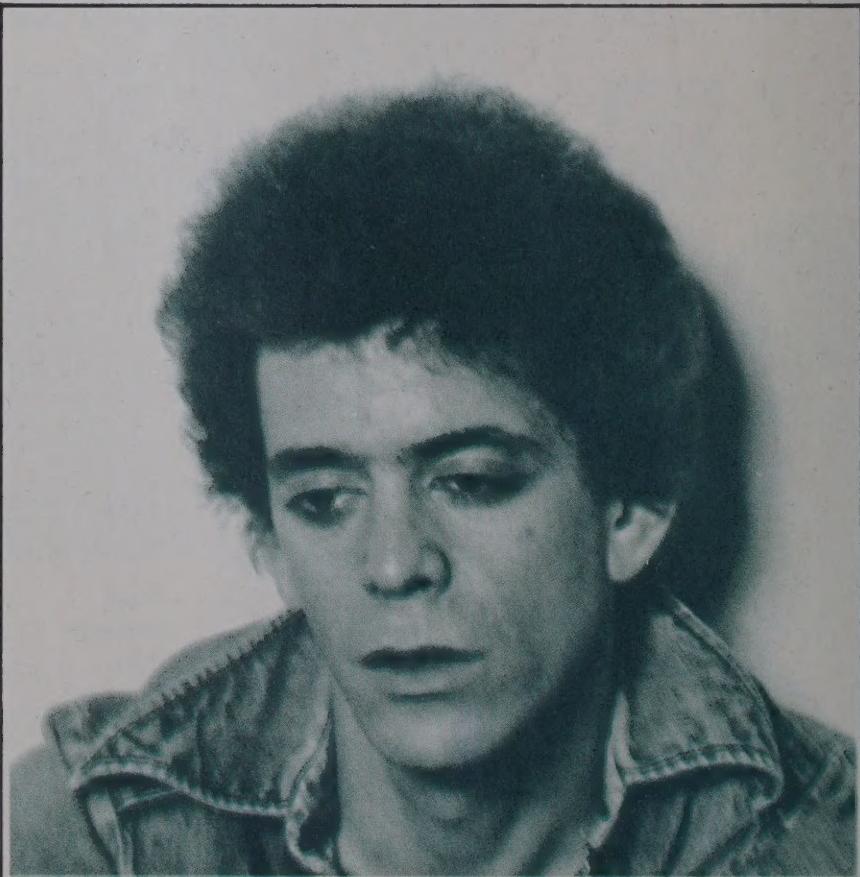
Lou Reed's *Metal Machine Music* gives me all the energy I need for cleaning the house. Talk about weird! The music makes me clean faster and faster and the vacuum blends right in with the music.

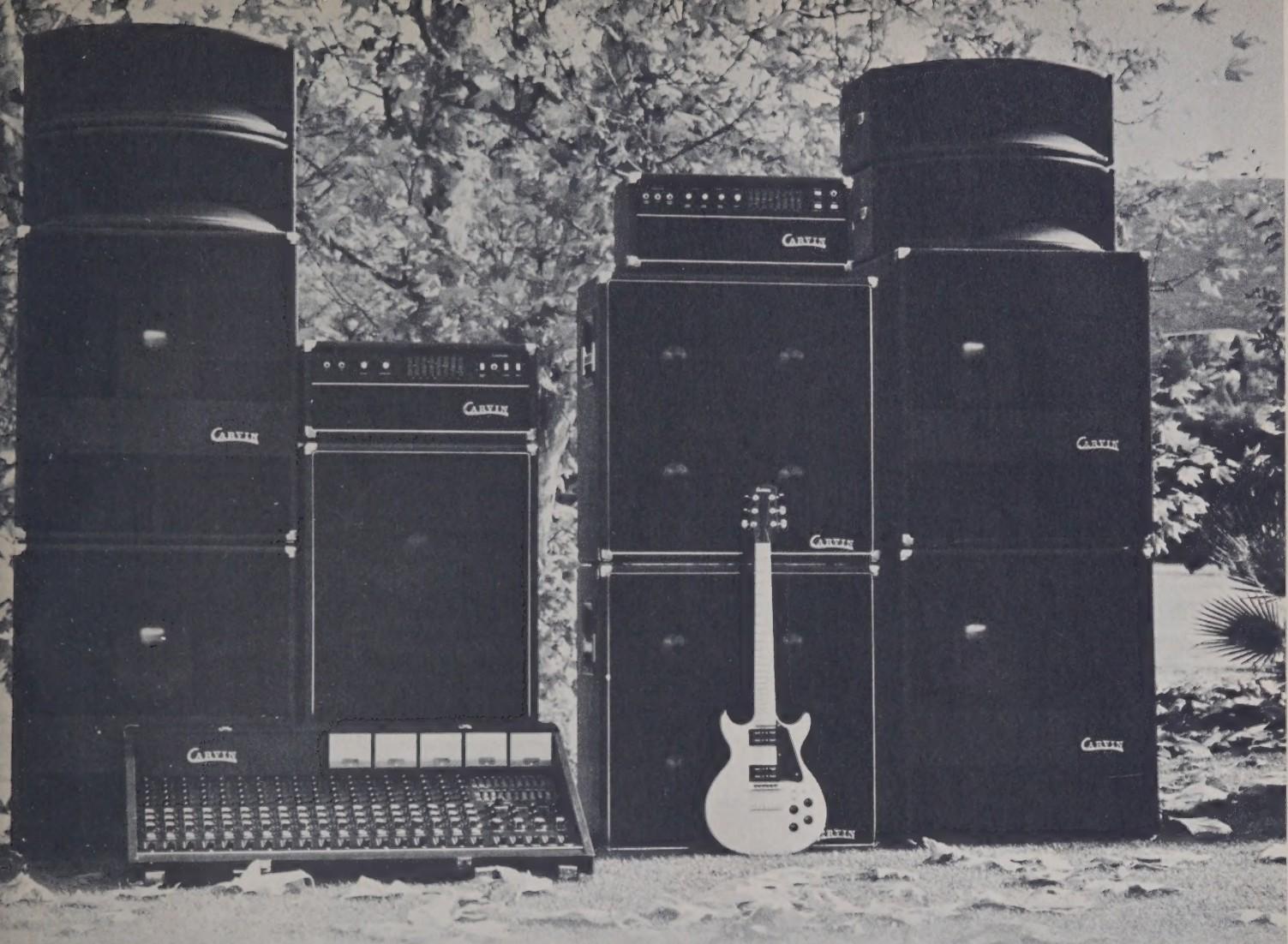
When I need a psychedelic experience I play Todd.

Instead of smoking pot for laughs I use Patti Smith or the Ramones on 78 RPM speed. It makes them sound like punky chipmunks.

There are two things that I still haven't found substitutes for. Is Wayne County a substitute for Seagrams 7 or Milk of Magnesia?

Love,
Laurel
San Diego, Ca.





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WHY LYNYRD SKYNYRD FIGHT

If You Were From Jacksonville You Would Too

by Russell Shaw

Pills, cocaine, booze, sex with ratty groupies, fights with shitkickers in Jacksonville bars, calls to the Coast for bail money, talk about Neil Young. Every damn word about Lynyrd Skynyrd, whether true or false, has already been written, so the trick here is to tell you some stuff that you never have heard before: just why the hell they fight.

Crabshaw's. Me and Van Zant do a soul shake on that one. We're at a party in an exclusive Atlanta restaurant after the recording of their last record, and I grab the dude for a bit and reminisce about old Jacksonville, Fla. hangouts. See, your friendly scribe, along with Ronnie, hails from the North Florida metropolis, and both of us, see, we've never applied for the monastery. We have quite a bit to talk about.

Now if you hang out at some bar and pool hall in Roslyn Long Guyland, ya probably think you seen some mean shit, right? Like the time some cat poked another dude's retina loose with a pool

cue and the other guy stabbed him, or worse, kicked him in the balls? Well, that's for wimps, for in Southern bars, that's where they fight. That's where Van Zant got his start, and to properly understand his psyche, you gotta comprehend the psychology of the redneck tavern.

If you bring a chick into ona them bars, and if you aren't big enough, some guy may just try to take her away. Crabshaw's where Van Zant and I used to hang out (though not at the same time) was just like that; plenty of hustlin' and feudin'. Van Zant claims that he saw a similiar episode, but one time I saw a whole fuckin' fraternity intramural football team in a drunken brawl against some sailors from Mayport, the nearby Naval base. No one ever found out how it started, but Scuzz-Face, a 260-pound former third-team All-State tackle in Virginia and the star of the intramurals, beat four sailors unconscious before he was hit by a flyin' bottle of Jack Daniels from across the

room. Van Zant and I swap tales of Crabshaw's, and we both grin.

There's something else about Jacksonville that will help you understand the psyche behind Skynyrd. That, bunkies, is good old Access Five, a favorite hangout of the band in its younger days.

Not that you'll give a shit, but when discussing this time-honored place, I had many tales to tell Ronnie. Every one of them, he said "similiar kinda shit happened to me there." What do we talk about?

Access Five is a stretch of beach on the Atlantic Ocean 15 miles from downtown Jacksonville. You park right on the sand, get out your Annie Greensprings, secure a bag of rip-roarin' Colubian, get your chick, and shoot the shit for two hours as the sun sets. Before you know it, the moon is glistening on the water, and it's just you and her, and...

"You'll never believe this Ronnie," I say to the Skynyrd lead singer, but I got my first piece of - on Access Five. I also





**Despite appearances on
the Rock Music Awards,
the rough ambience
remains.**

To understand their psyche
... you gotta comprehend the
psychology of the redneck
tavern.

smoked my first joint there; it was several years ago, and when the reefer came round to me, I figured well, what the hell, here we go, a lifetime of heroin addiction..."

"Ever get in a fight at Access Five?" I ask Van Zant. "Have I ever gotten in a fight out there?" Shit, man, what do you think? "Actually, he continues, "my worst scuffles have been at some of the bars along the beach. It was the same old drunken fuckin' sailors, and all they'd be wantin' to do would be to blow off some steam. Shit, man, I can't blame them; if I were forced to wear a uniform, I probably would, too. But anyway, they'd say somethin' to us or just throw a punch for no provocation at all. Of course we'd fight back."

"Think that's something?" I say to Van Zant? Well, you've obviously never heard about the great near rumble we had out there one night. Ronnie's ears perk up.

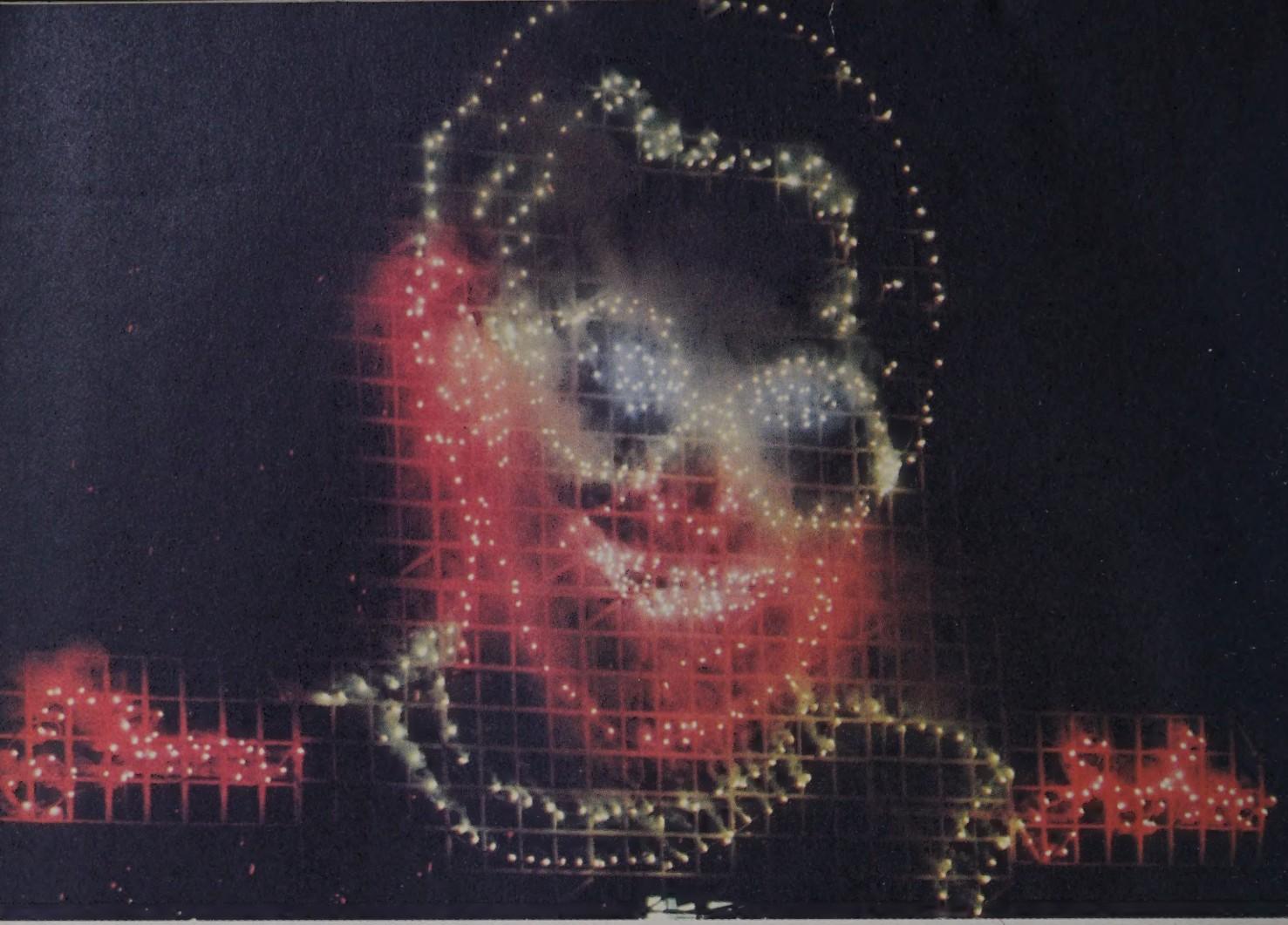
"It was six of us. Me and my ole lady and two other couples were sitting quietly on a huge rock drinkin' wine spo-dee-o-dee when this lout comes over and asks if he could join us. Well, Van Zant, we wuz almost at the like pairing off stage, ya know, and we hedged a bit.

"His friend joined him. One started

(continued on page 42)

Neal Preston





ELTON JOHN

Person To Person

NAME	ELTON HERWELL JOHN.
ALIAS	REG.
AGE	29 (TRUE)!
SEX	I LIKE IT
OCCUPATION	FOOTBALL CLUB CHAIRMAN
DISTINGUISHING MARKS	RECEDING BROW AND 20 OUT OF 100 FOR GEOGRAPHY.
FAVORITE FOOD	INDIAN
FAVORITE COLOR	GOLD. OR PLATINUM
FAVORITE TV SHOW	PRICE IS RIGHT (US).
FAVORITE MOMENT	I COULD GET SUED BUT USE YOUR IMAGINATION.

- PREJUDICE (S) I DON'T LIKE QUESTIONABLE.
 PET HATE CROCODILE ROCK.
 MOST HATED PET MY MYNAH BIRD (P.S. BUZZ HIS HEART!)
 POLITICAL AFFILIATION ANYTHING OTHER THAN MRS. T.
 FAVORITE ACTOR ENOCH POWELL
 FAVORITE ACTRESS PAT PHOENIX
 FAVORITE GROUP LITTLE FEAT
- HOBBY RABBIT FONDLING
 FAVORITE AUTHOR MYSELF OR JACKSON BROWNE
 FIRST BREAK IN SHOW BUSINESS MY FINGERNAIL AT THE SPEAKERY
 WORST MOMENT IN SHOW BUSINESS MIDEM (EVERY YEAR)
 GREATEST MOMENT IN SHOW BUSINESS PLAYING WITH JOHN LENNON
 WHERE CAN I GET MY JEANS FIXED? I DON'T WEAR THEM.
 FAVORITE STIMULANT A GOAL AT VILLAGE ROAD
 THINK OF A NUMBER 69
 DOUBLE IT 96
- CRIMINAL CONVICTIONS ARRESTED
 AVERAGE INCOME ~~MEET~~ IN NEW ZEALAND - ASSAULT
 FAVORITE DISEASE £400 000 A SECOND.
 TURN YOUR HEAD CRASS.
 I OFTEN DO.
- FAVORITE MUSICIAN KEITH JARRETT
 SIZE OF SHOES 8
 WHAT DID YOU HAVE FOR BREAKFAST? GRAPENEUT
 CAN YOU LEND ME \$10? WHAT ARE YOU OFFERING?
- FAVORITE BOOK FOOTBALL LEAGUE HANDBOOK
 WHO DO YOU LOVE? MY BAND / SHIRLEY MCCLINE /
 WHO DO YOU LOVE? JACKSON BROWNE
 IS SOMETHING HAPPENING? NO UNFORTUNATELY

DO YOU KNOW WHAT IT IS?

MOST UNFORGETTABLE CHARACTER

MOST FORGETTABLE

THE PERSON YOU MOST LIKE TO FORGET BUT CAN'T

DO YOU DRIVE?

DO YOU DRINK?

BLOW INTO THE BAG

FIRST HIT

GREATEST HIT

FAVORITE RECORD

FAVORITE MOVIE

HOW DOES IT FEEL?

YEAH, HOW DOES IT FEEL?

DOES THE NUMBER 46 BUS STOP HERE?

MAJOR VICE

MAJOR VICE YOU CARE TO ADMIT TO

AMBITION

WORST FEAR

FAVORITE NERVOUS DISORDER

FAVORITE ETHNIC GROUP

FAVORITE FUNGUS

FAVORITE PAINTER

FAVORITE CITY

LEAST FAVORITE CITY

WHAT WOULD YOU LIKE TO BE IF YOU WEREN'T WHAT YOU ARE

FAVORITE COMIC BOOK

DO YOU OWN YOURSELF?

DO YOU HAVE LESS THAN 10%?

2%?

ARE YOU REPRESSED?

DO YOU KNOW?

WHAT WILL YOU DO IF WE LET YOU GO HOME?

BAO BREATH

REGDWIGHT

ELTON JOHN

MY FATHER

OF COURSE DUAR.

FREQUENTLY

WHO IS SHE?

ABOUT TWO YEARS AGO

ABOUT TWO HOURS AGO

"HOME PLATE" BY BONNIE LAITT

2001 OR BARELY LYNDON

WHAT?

WHAT?

YOUR GUESS IS AS GOOD AS MINE
SPORT

VINYL DISCASE

3RD DIVISION

SOUTHERN LEAGUE

NSNE

AVEPENNY PIECE

MUSHROOM

MY STEP FATHER

LONDON

PARIS

NORMAL

BEANO

NO

NO

NO

NO

YES.

HAVE A WANK



MUSHROOM



LOVE



HEART



DOVE



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Heart	717	741	782
Arrow	725	758	790
Razor Blade			
Kissing Couple	4533	766	

ROCK & ROLL HOTLINE

"Some people make movies of people who interest them ... I do it with my songs," says Lou Reed who made his re-entrance into the rock time late last year with a new recording deal and a new album, "Rock & Roll Heart" on Arista Records. Lou has headed out on his first tour of the U.S. in some time and it looks as if Lou's new recording deal, new management, new production, & etc. may give him the boost he needs to start writing real songs again. We'll have to wait and listen.



The Dwight Twilley Band is an unusual line-up: two front men, both of whom sing lead and harmonize and play guitar and some drums, plus three guitarists, keyboards, bass, and drums. The front men are Dwight Twilley (on the left in the picture) and Phil Seymour (right) and the sound they achieve with their musical

aggregation and harmonies is mighty interesting. It's rooted in Everly Brothers and Beatles, but not imitative — mainly because of Dwight Twilley's capabilities as a songwriter. Their first album, "Sincerely" on Shelter Records has become a turntable favorite among disillusioned Raspberries fans and other rock critics.

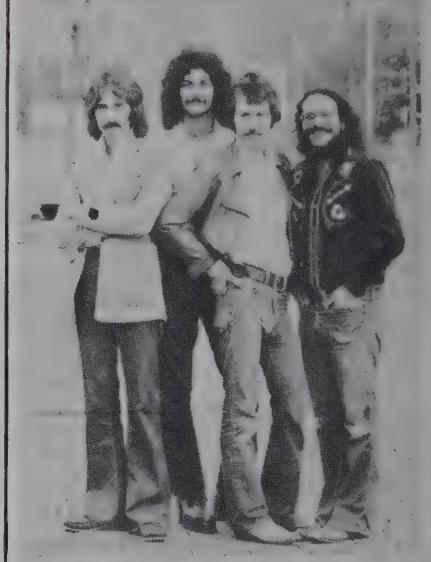


R. J. Ferrell

R&R UPDATE: Kiss's latest lp, "Rock & Roll Over" is very guitar-oriented on purpose, according to the band. Describing the album as "a cross between late sixties heavy metal and a Stones - like kind of rock and roll," Kiss say they're musically happier with rock than they were with their hit ballad "Beth" ... Rick Wakeman, John Wetton, and Bill Bruford formed a

band called WWB. Watch for a spring tour of the U.S. for them after their album is released ... New York band Television has finished up in the studio and their first album set for release by Elektra Records. Other New York scene bands with new records include The Ramones and The Talking Heads, both of whom record for Sire Records.

The James Gang 1977. From left to right are Bob Webb (guitars, vocals), Phil Giallombardo (keyboards, vocals), Dale Peters (bass), and Jimmy Fox (drums). Jimmy has been with the Gang since the very beginnings in 1967. Phil Giallombardo was in the group in '67 very briefly before they ever got in the studio. So you could look at it that Phil who replaced Bubba Keith who replaced Roy Kenner who replaced a couple of people we can't trace may actually now be replacing himself in the band. As for Bob Webb, well, he replaces Richard Shack who replaced Tommy Bolin who replaced Domenic Troiano who replaced Joe Walsh. Or something close to that. Anyway, Jimmy and Dale (who's been with the band since their second lp in '69) are keeping the James Gang going and their latest album is "Jesse Come Home" on Atco Records.



Punching in on the night shift are Foghatters Roger Earl, Rod Price, Craig McGregor, and Dave Peverett who completed their sixth album, "Night Shift," with the help of Dan Hartman and his Connecticut-based studios. (Photo by Bob Gruen)

Robert Palmer learned the rock & roll ropes with Alan Bown and Vinegar Joe, but since February of '74, he's been working under his own name. His record work has seen a distinct progression. It started in '74 with "Sneakin' Sally Through The Alley" which he recorded with the help of Cornell Dupree, Bernard Purdie, Little Feat, and The Meters. Then in '75 came "Pressure Drop" which featured help from some of Little Feat, Motown musicians, the Muscle Shoals Horns, and Barry White's arranger, Gene Page. In the fall of '76 came "Some People Can Do What They Like" in which Palmer experiments with "dub music". "Dub" is records in which the B-side of a reggae song is a completely remixed version of the A-side, minus the lead vocal, made so



A smiling Jimmy Page offers his comments on Zep's "The Song Remains The Same" film as he arrives at the premiere in Los Angeles. Film debuted in both New York and LA with group flying from New York to LA to attend both premieres.



Preston / Kent

the deejay can "dub" his voice over the music. Using two 16-track recorders, Palmer has mixed up an interesting brew. "I used to work with three drummers from Nigeria," he says. "We would start at midday and play 'till sundown. I like the idea of a music that just takes you away."



Henry J. Kahanek

Derringer got off a pretty solid first round with a tour that took them

through most of last year and saw their first album, "Derringer" sell briskly in record stores across the country. Now they're set to go into the studio in New York with producer Jack Douglas to complete their second album for immediate release on Blue Sky Records. Once the album is done, they go back out on the road for another year of touring with many big groups including Foghat as special guest stars. From left to right are Danny Johnson, Kenny Aaronson, and Rick Derringer, and behind the drums is Vinny Appice.

Backstage at the *Rock Awards*, George Benson and Jeff Beck compare notes while the media looks on.



Allen Collins and Gary Rossington run down a little bit of "Saturday Night Special" during a Lynyrd Skynyrd concert. Skynyrd has emerged as the Southern rockers to

watch in the last year, partially because of their rockin' live show and partially because of the tremendous acceptance of their "One More From The Road" double-album set.

R&R UPDATE: John Lennon says he's written "hundreds" of songs during the last year and that he's pleased with them. But it will be some time before he gets his legal hassles cleared up and can begin to concentrate on recording his next album ... Elton John in New York City for a shopping trip picked up a fur hat adorned with nuts, cherries, and foxtails ... Linda Ronstadt says that although she doesn't drink, she got so nervous about her recent U.S. tour that she started drinking to calm herself down. "I didn't sing as well," she says, "but I also wasn't as scared. I got a couple of shows under my belt, and then it was all right."

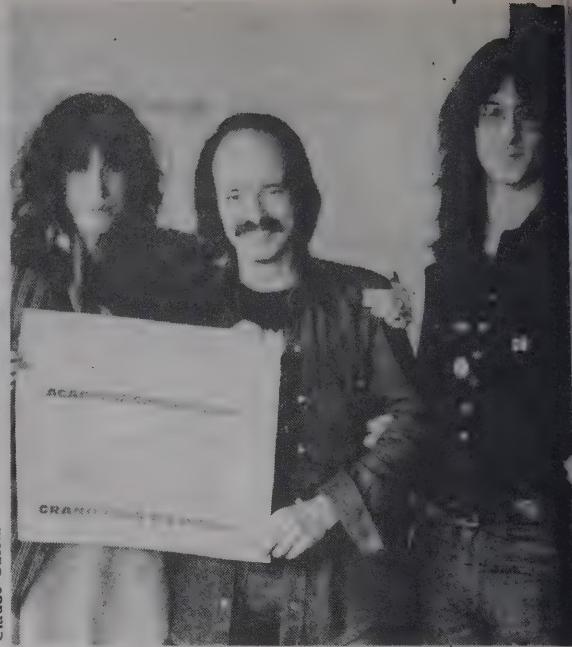
Ron Wood arrives at the Led Zep film premiere in LA.



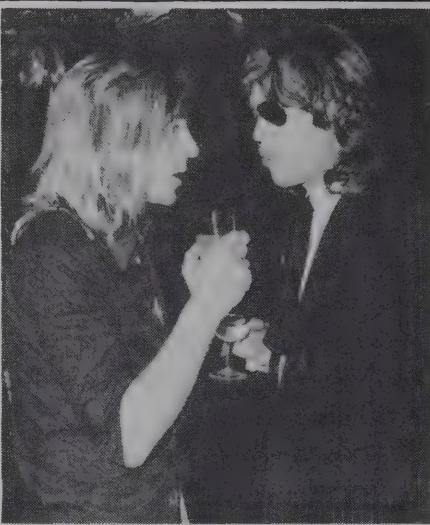
Preston Kent

R&R UPDATE: Bruce Springsteen only smiles mysteriously when asked who the Patti is that he dedicates his encore, "Born To Run", to during his current show ... Lou Reed says that his new show is different from his last tour. He wants the show to be "for people who aren't interested in seeing someone stand there and make believe he's shooting up." ... New Jonathan Richman and the Modern Lovers lp due soon from Beserkely Records. Title is "Rock & Roll With The Modern Lovers"....

Patti Smith and her lead guitarist Lenny Kaye accepted a very special award during their last visit to Paris. Pictured between Patti and Lenny is Jean-Noel Ogouz of EMI, their French record company, who presented them with the *Academie Charles Cros Grand Prix Du Disque* award for the first Patti Smith Group lp, "Horses." Patti was especially pleased to accept this award for the best pop record of 1975 as in other years it's been won by Jimi Hendrix, Pink Floyd, and the Doors.



Claude Gassian



Mick Ronson and Mick Jagger talk about things musical during a recent meeting at a party for Led Zeppelin's movie premiere in New York. Ronson has been jamming around town and plans call for him and David Cassidy to do some recording together. Jagger was in town with wife Bianca for the fall season and listening to live Stones tapes for the forthcoming album.



Starting at the bottom left and going up and around in a horse-shoe meet Piper: Tommy Gunn, Alan Nolan, Billy Squier, Danny McGary, and Richie Fontana.

Their first album will be released by A&M Records in January. After recording sessions in Toronto and New York and rehearsing their show for several months, Piper heads out on the road to give the fans a demonstration of their talents.



Kiss recorded their latest album, "Rock & Roll Over" in an empty theater in Nanuet, New York which is probably the first time a band has recorded an album in a theater "live" but without an audience! They then headed out on a tour that

started at Thanksgiving and will include performances at Madison Square Garden and other major U.S. dates. Then plans call for them to tour the Far East in the spring. Pictured are Paul Stanley and Ace Frehley burning onstage.



The name of the band was The 801. They only played three gigs before they disbanded, but their music has been preserved on an Island Records' album, *801 Live*. The 801 were (from left to right) Bill McCormick, Brian Eno, Lloyd Watson, Francis Monkman, Simon Phillips, and Phil Manzanera. The 801 was a project masterminded by

Roxy's Phil Manzanera and the music they played consisted of selections from albums by Manzanera, Eno, and Manzanera's pre-Roxy group, Quiet Sun, plus a full-scale rearrangement of Lennon McCartney's "Tomorrow Never Knows" and an off-the-wall excursion into The Kinks' "You Really Got Me".

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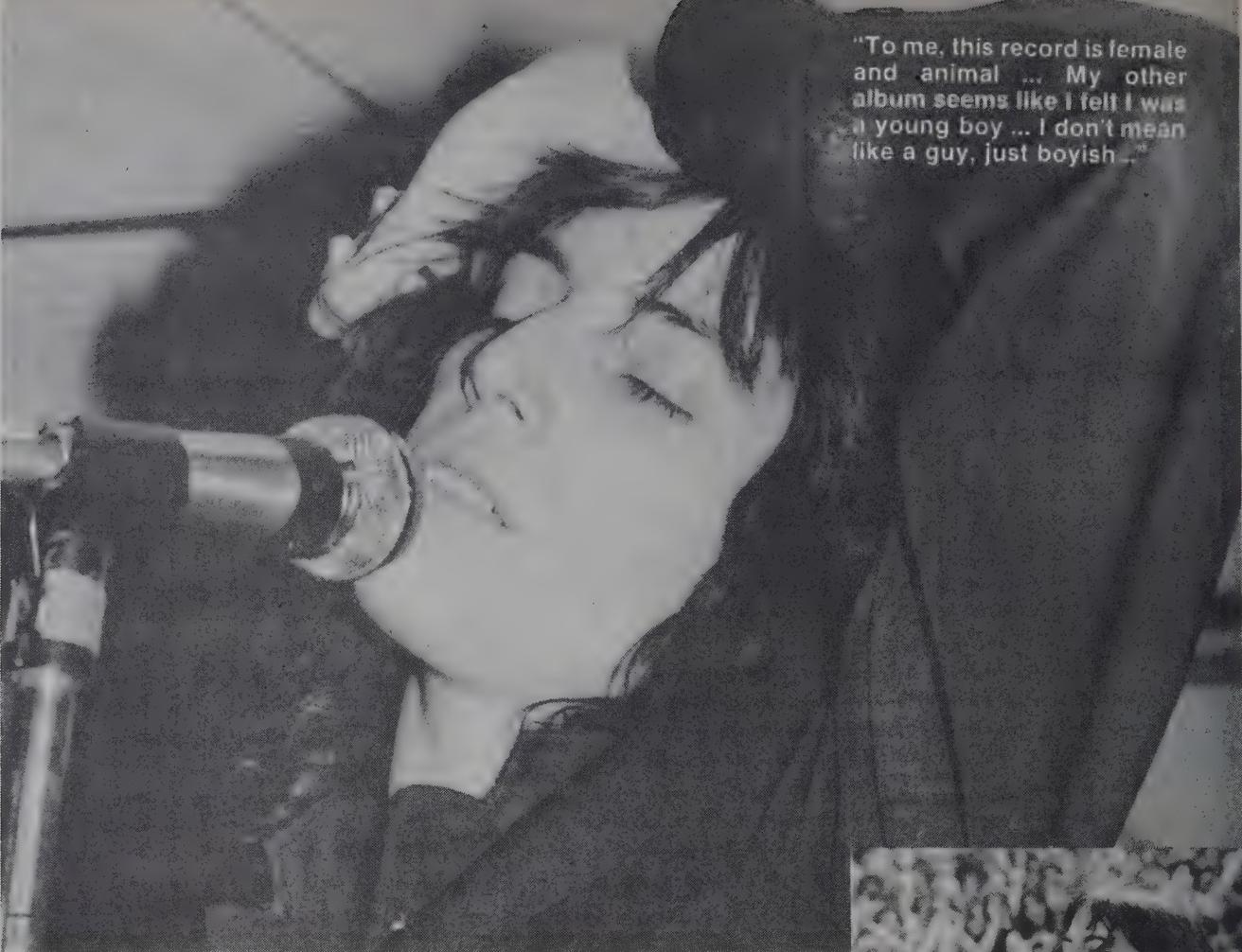
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"To me, this record is female and animal ... My other album seems like I felt I was a young boy ... I don't mean like a guy, just boyish..."

Kate Simon

PATTI SMITH Talks About "RADIO ETHIOPIA"

With Lisa Robinson

(Part I of a continuing series.)

Lisa: You said you wanted this, your second album, to be "better"...

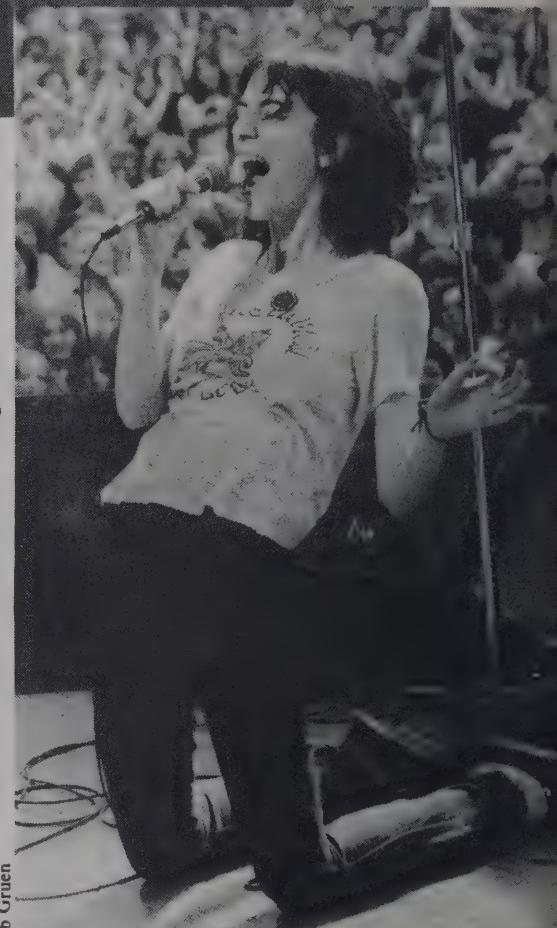
Patti: Well, I wanted this record to sound reasonably good over the radio, because as much as I loved the other record, I was in a car and "Free Money" came over the car radio and it sounded terrible. Not us, just the fidelity of the record, because it was so badly recorded. Part of rock and roll is like being in a car...

Lisa: Did you think it was badly recorded while you were doing it?

Patti: Yeah, I mean it was so fucked up ... I cared, I just didn't know any better. Rock and roll today has so much technology involved, with 16 tracks and

all, there's so much going on that you really have to have expert engineers. It's like Lenny was sayin', you can't just go in with a group today and come out with "Sea of Love." There's so many elements you have to work with, and you need someone with a diverse mind, and our engineer just wasn't on top of it ... I mean I'm not bad mouthin', he was a nice guy, but Electric Ladyland is more cosmic, than a technically oriented studio.

I don't know ... I think after Hendrix died, his ideals are still inherent in the studio, it's like they still cater to the artist. It has a nice environment, and such a good feel ... I felt like I was down in a pit



Bob Gruen

"I can listen to the first album and look at HER ... and feel that I've come so far ... just in performing. My voice is stronger and I'm stronger in every aspect."

when we were doin' the record. And when I look back to that first record and think of workin' with John ... I missed John during this second record, isn't that weird?

'Cause this time I started doin' things I realized I had learned from John. He made me real aware that I had a lot of personas inherent in my vocal chords. I just thought it was an artistic thing, but John convinced me, or tried to convince me that I had like a lot of masculine, feminine or animal rhythms in my vocal chords, and on this record I started bein' able to utilize it. And I started to remember that John really made me aware of it.

So I realized that the struggle and the battles that I went through with John on "Horses" were ultimately much more inspiring ... but the record, well, John's an artist, he's not a technician. The record reflected that. Now Jack (Douglas) is really more of a technician, and there wasn't the same battleground. Also, the Record Plant was totally on top of it. It's not geared for the passions or the mania of an artist, but it's totally geared for the technology of rock and roll. It never breaks down.

Lisa: Did it inhibit you?

Patti: No, it didn't inhibit me, it's just not a great place to hang out. I mean Electric Lady has all these pinball machines and you can get really stoned in Electric Lady, but you can't get that stoned in the Record Plant. Not that they don't let you ... it's just that I couldn't get stoned there, you know? But what Jack did bring out in this record I think is that it's a sexier record. One, because I'm older and more aware of myself and my female qualities, and also ... because he's so ... macho, you know what I mean?

Jack's like a muscle guy with the Kirk Douglas cleft in his chin. And there was this male - female competition going on between us ... not like anything was going down, it was just a real thing. I mean he's a guy and I'm a girl. With John I never thought about that kind of stuff. It was just two artists and there wasn't that kind of male - female tension. With John it was like two artists colliding, artistic mania attention.

With Jack it was more a female / male thing and it was rough because it brought out my more vulnerable qualities. I didn't fight with him as well as I did with John, I mean with John I actually slugged him once, you know? But with Jack I couldn't do it. But because of all that he brought out something else, and I think it's a sexy record. I think this record is for the girls. I mean it's for everybody, but I think that girls will really ... there's a lot of feminine elements. To me this record is female and animal. My other record seems like I felt I was a boy, a young boy ... I don't mean like a guy, I just mean boyish. Well, Johnny was the hero, anyway. On this record, the hero is me.

Lisa: How do you think Jack reacted to this, was he aware of this?

Patti: Ah ... I went through a whole different torment with Jack. Jack's a very subtle person and you can't tell ... he's dealing with, and coming from,

technology as much as John was coming from art, and it's just like another shield ... another battleground. It was hard for me to fight with John sometimes because he believes one hundred per cent in his art. Jack believes one hundred per cent in his technology, which is his art. It was just more confusing. It was a very interesting chess game, but he did confuse me. There's always going to be a battle, because a producer has his own ego, his own vision, his own way of hearing — especially Jack, who has a sound.

Lisa: Generally though, are you pleased with the album?

Patti: Yes. I went through real hell, I went through my season in hell over the record already. It took me a year to get over the first record.

Lisa: What do you mean?

Patti: It just ... it was so painful. I couldn't listen to it. Now I listen to it. I listen to the first record now, in fact I put it on because it seems so fragile and naive. I don't even feel that it's me. I can look at it — look at her — now, and feel that I've come so far. Just in performing. My voice is much stronger, and I'm stronger in every aspect. Also, I get very sentimental about that first record because I think of John, and John was so crazy. He used to crawl along the floor and knock his head against the wall. He'd go nuts when I'd do something, like in "Birdland" or "Land" — really, I saw him once bang his head against the wall.

He was like — getting into my body ... he has all this warmth in him and he gets inside you and he goes through all the pain you go through. I get very sentimental about that. The fact that John couldn't handle the technology of the record wasn't so much John's fault as the fact that I didn't have a heavy engineer. Anyway, I was real aware of the sexuality in this ... like in "Poppies" — "Poppies" is the predecessor of "Land." "Land" had three vocals, this has five and it's very, very feminine. And the heroine is heroin as well as being about Edie Sedgwick. People won't get that, but it is. You know that Andy Warhol book? There's a part in there about a girl named Taxi and how she hoarded her drugs in the closet and everything. Well, it's about Edie Sedgwick and it really affected me.

And there's a whole section in "Poppies": "Baby get it / baby tag it / baby horde it in the closet / baby beg for it / baby spread for it," and that's about Edie Sedgwick. But there are five different things goin' on in the song. When it starts out, "heard it on the radio, it's no good / heard it on the radio, it's news to me," it never tells what I heard on the radio, but it was because I was listening to the radio and DNV was foolin' around on the piano and it said they had burnt down all the opium fields in Guam. Or I don't know, I can't remember, but these Asiatic countries where they grow opium and they burned them. Then they said how they burned down the marijuana fields in Mexico and they just kept going on about all the drugs they burned this year and it just horrified me.

So I thought about Edie Sedgwick, and

how she hoarded ... it was like Erik Satie used to be afraid there would be no more white handkerchiefs so he hoarded white handkerchiefs ... and when he died they found 3,000 white handkerchiefs...

Lisa: Cotton?

Patti: Cotton handkerchiefs...

Lisa: He was right, probably ...

Patti: Yeah, now they're all polyester. They were all meticulously folded up ... Well, Edie Sedgwick, when she died they found tons of amphetamines, in plastic bags, all tagged. I mean tons of pills and things because she had this obsession that all of a sudden there would be no drugs. And remember this summer when you couldn't buy grass, there was this big grass shortage ... it was a big panic and I thought you couldn't get any pot, we're all going to have to go back to Ripple. You know, it'll be a nation of alcoholics again. Oh, I gotta tell you this ... I took my brother to One Fifth Avenue. He's gonna be our road manager and he had never seen a wine list before and he said, "They don't have any Mogen - David on this wine list." He wanted to know if they had Mogen David on the wine list. I thought that was cool. I just wanted to tell you that...

Anyway, that song — "Poppies" — is like parallel visuals. That's one thing going on, and then there's background singing and the other thing that's going on is the awakening of a woman, not as victim, but just awakening ... trying to find out who she is. Like I've swum through the centuries and so many centuries are calling to me ... Hey Sheba, Hey Salome, Hey Venus, connect ... eclipse in my way ... Then there's another one that is this weird vocal that I don't believe I did, it sounds really like Jim Morrison to me, and that's like me, myself. It's like three parts of me, one is a victim, one is like all the aspects of being female, and then one is totally strong. Like if you want to go as far as me you have to look God in the Face ... It has this cool thing, Jah, he's just another spaceman ... he's just another movie star. I mean if I don't get struck down for that...

There's a lot of messages to God. When I used to write rock and roll articles, I was always sending out secret little cryptic messages to Mick, messages to Dylan, I thought fuck it, I'm gonna go to the top. There's so many messages to God on this record. One says "turn around God," and then one says, "C'mon God, make a move." It's like challenging him sexually. You know, challenging him in the flesh ... Because I think if Jesus was around, if I was a groupie, I'd really like to get behind that guy, you know what I mean?

That's why I think Mary Magdalene was so cool, she was like the first groupie. I mean she was really into Jesus and following him around and I wish she would've left a diary. It's too bad she repented because she could have left a really great diary. I mean all this stuff about Jesus, how wonderful he was, and how he's gonna save us. All I'd like to know is if he was a good lay. That interests me. □

(To be continued.)

SPINADDICT•SPINA

by
JAMES
SPINA

When I first started planning this month's Spinaddict my intention was to concentrate on the two monster releases of the month, Elton's "Blue Moves" and Led Zeppelin's "The Song Remains The Same." The guilt of neglecting a massive amount of records by other artists has rearranged that plan so I'm going to justify my decision to include as many as possible by hoping that Elton and Zep would love being in the company of talent that started long after they did and talent that dreams of someday racing to the top three positions on the charts on the day of release.

ELTON JOHN "BLUE MOVES" (ROCKET) While working on a comprehensive discography of Elton's work for Hit Parader a few months ago I became reanamored with the man's artistry. The enthusiasm started to die out when dealing with his last two releases but "Blue Moves" is the perfect reenergizer. Some critics are calling it a major change of direction for Elton but I see it as the perfect assimilation of all previous attempts to make pop both a pleasure and platform for highly - refined creativity. There are ballads here that will surely stand the test of time as easily as "My Song" or "Daniel" (especially "Sorry Seems to Be The Hardest Word" and "Tonight") and the rockers are joyous foot blisters. Elton's R&B roots have surfaced above the previous discoveneer. I'm sure he's in love with this record and he's not alone. I envy the diehard fans who will be able to concentrate on the massive amount of music included (this reviewer capacity often carries a built in neglect - factor in that you have to listen to too much music to the point of not truly indulging in the work of artists you favor). Elton is everything he thinks he is and

everything his fans think he should be. That axiom should keep him making music such as "Blue Moves" for the rest of his life. I must add that the cover is unbelievably beautiful, the packaging sublime and even Bernie is having better luck holding up on the printed page.



LED ZEPPELIN "THE SONG REMAINS THE SAME" (SWAN-SONG) All of those horrendous Zep-Live bootlegs are finally useless. The intensity and flair of Led Zeppelin's music has never faltered in live performance and this is one group that has the swagger to maintain different priorities between live and recorded output. Their studio efforts are ROCK-IRONROLL at its abstract best, always innovative, rarely copiable and never backwardly indulgent; this live release is the perfect moment for reappraising their worth as a dual - machine.

It is now nearly eight years since I first saw Led Zeppelin upstage the whole rock world while second - billed to Iron Butterfly on a Filmore East stage. At the end of that historic set, Jimmy Page and Robert Plant grabbed hands in a union of success and the smiles on their faces demonstrated that their gamble was now a public and personal success. I spent two years wearing an old motorcycle jacket and green boots

knowing that whatever Page did was sure to be the Heavy-Gospel truth. That gamble is still reaping success. In particular I probably won't spend much time listening to "Moby Dick" (although Biceps - Bonzo is the master of the rock drum solo) and I somewhat miss a live version of "Black Mountain Side - White Summer" but how can you really complain when The Quality Remains The Same.



Neal Preston

Now just because the following reviews are brief, that in no way reflects on the quality. Most of these records are worth the money and the few negatives at the end are well worth the abuse.

ELO "BRAVE NEW WORLD" (UA) Whoever thought that one of pop musics most daring conceptualizations would turn into a hot singles band as well? Jeff Lynne must be in love. This is the fleshiest stuff he's ever written / sung. It was bound to be a tough task topping The Move's "Do Ya" but ELO has proven that stabbing rock riffs and stimulating string arrangements can live happily ever after.

AC/DC "HIGH VOLTAGE" (ATLANTIC) Music from down under (Australia, that is) to make the Easybeats proud. The Young brothers are in fact siblings of one of the Easybeats and the outrageousness of their highly - reported stage act pours over into the music with fancy abandonment.

THE QUICK "MONDO DECO" (MERCURY) Sparkling music for people who hate Sparks.

NED DOHENY "HARD CANDY" (COLUMBIA) Rich boy tries to be The Hollies and succeeds. Don't let him disappear again.

PATTI SMITH GROUP "RADIO ETHIOPIA" (ARISTA) Even better than the last one and that was God-near perfect. Patti is nothing short of being the best woman -

child - man singer in rock and roll. Her perceptions of turmoils and temptations bask in a seriousness that never gets in the way of her raunchy musical sidekicks. Lenny Kaye, in particular, should get some kind of award for making the tough transition to supreme rock writer to sublime rock guitarist with the ease, edge and buzz of an old Yardbirds' album.

His runs are molded to everyone of Patti's inflections and his riff wisdom genuflects at the altar of white noise. This might embarrass Patti, but "Radio Ethiopia" delivers on the promises of all her previous musical input (Doors / Brian Jones / Hendrix / Stones) without sounding like a sponge. She's not only what she eats. She's what she spits out. Rock finally has a hero that would give you the gum from her mouth, the breath from her soul and the silk raincoat from her back all stuck together and stripped of stuffy status.



BEBOP DELUXE "MODERN MUSIC" (HARVEST) Bill Nelson is smart but those double knit suits aren't. He finally doesn't sound like Steve Harley copying David Bowie but he still doesn't sound like Bill Nelson. Bebop is trying to blend intelligence, romanticism and ethereal rock and that's dangerous territory. Nelson never jells all three

at once but maybe "modern music" is really two out of three and in that case he scores.

LOU REED "ROCK AND ROLL HEART" (ARISTA) If Patti wasn't king and queen all rolled up in one porcelain package, Lewis would make it as a nice mate (in either role). The arrangements often make the title an outright lie but then again who could possibly stand a truthful Lou Reed. Nice to read that Reed is playing guitar again. Now if we could only hear it...! The man's voice could still singlehandedly bring back mono and in this space that counts.



ALESSI "ALESSI" (A&M) Can two pitch-perfect brothers from the heart of Long Island's sound find happiness and hits on a west coast recording jaunt? Positively yes! "Seabird" is a fulfilled holdover from their days in Barnaby Bye, "Joanna" has "hit" written all over it; harmony freaks will feel like they are in heaven and I'm already anxious for MORE ALESSI.

SUTHERLAND BROTHERS AND QUIVER "SLIPSTREAM" (COL) Friends keep telling me to stop mentioning Gram Parsons in every column but I can't resist feeling that this band is the closest fulfillment of those breezin' - pleadin' dreams. Tender yet tough. These anglo country-rockers leave abominations such as the current

Burritos, American Flyer, Firefall, etc. washed ashore in the slipstream.

JACKIE LOMAX "LIVIN' FOR LOVIN'" (CAPITOL) If you love the white-soul being spread by the likes of Robert Palmer and Boz Scaggs, this record will be a pleasure. It finally feels as if Lomax is making the kind of music that he had in his gut all along.

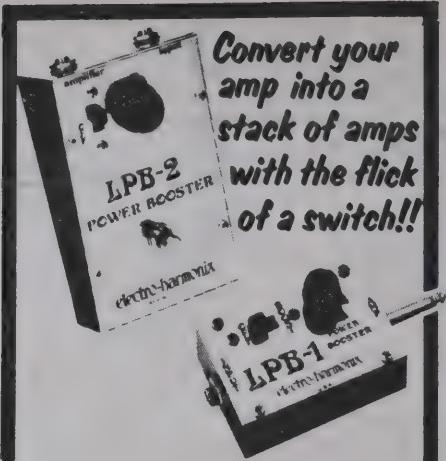
Everyone should try the recent greatest hits packages by Mott, Abba, Grand Funk, Nils Lofgren's Grin The Bee-Gees - (also snag the re-release of "Odessa" paired down to a single lp) and The Doobie Brothers who have never really interested me but certainly hold up as a modern day Moby Grape on this hits package. If you are into Imports, the live Dr. Feelgood's "Stupidity" is a must.

BOB DYLAN "HARD RAIN" (COLUMBIA) Revised forecast: Slight drizzle.



Ken Regan

I hope that the recent monumental success of Boz Scaggs' "Silk Degrees" inspires some retrospective action on the other fine records of his career. The titles to look for: "My Time", "Boz Scaggs and Band", "Moments", "Slow Dancer" (all on Columbia) and his first album including the classic "Somebody Lend Me A Dime" on Atlantic. By the time you read this



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McCartney's live - triple documentation of Wings Over America will be flying around the top of the record charts. We'll decide if it deserves it next month.

I promised some abuse so I'd better make due before the column space runs out:

RINGO "ROTOGRAVURE" (ATLANTIC) Nice guy finishes last. Even a shaved head is more exciting than the music on this disc. I'm beginning to think that he isn't even a nice guy.

LA Express "SHADOW PLAY" (Caribou) The cover is by Joni M. But the music is totally anonymous. Caribou is fast becoming my most despised record label.

ERIC CLAPTON "NO REASON TO CRY" (POLYDOR) No reason to record either, Eric. This is not the same Clapton who wrote "Badge" and "Layla." This is not the same Eric Clapton who soared on "Crossroads." This is not the new Ron Wood solo album. This is reason enough to cry.



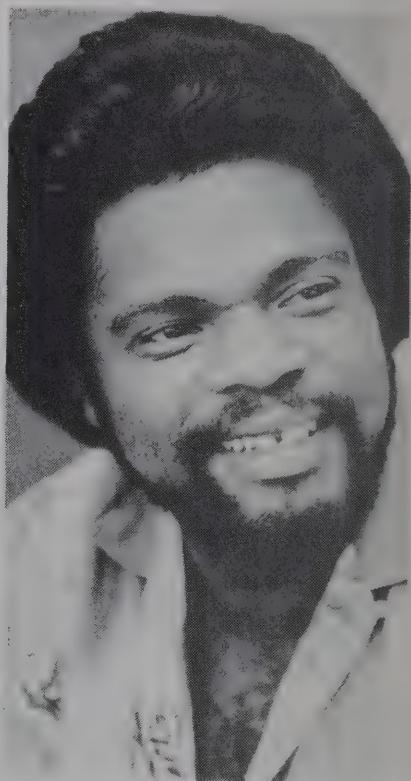
JOAN BAEZ "GULF WINDS" (A&M) I must admit that I never dreamed old Joany had such good legs. Her music still sounds like ankle socks hiding scabs and 60s stubble. Just goes to show that wrapping your head in a handkerchief, chewing on garlic and following the drizzle leader can only make you

sound like a parking meter. Time's expired.

TED NUGENT "FREE * FOR * ALL" (COL) This dude thinks that he eats up all other guitar players for breakfast. I dare him to try committing suicide with a bow and arrow. There are at least a hundred guitar players in garages all over Queens that could reduce Nugent to ashes in a second. And they can play guitar better too!

HOT TUNA "HOPPKORV" (RCA) Lots of bass notes. Even more guitar notes. Does anybody know what speed you're supposed to play it at?

BILLY PRESTON "BILLY PRESTON" (A&M) Former "Get Back" session player lets his hobnobbing go to his head. Can a black man sing the whites? Nothing from nothing still equals ZERO.



I'd like to wrap it up by thanking Steven Denton from Iberia, Mo. for responding to every negative review I wrote in a recent column. Steve loves Steely Dan, Uriah Heep, The Dead and Gordon Lightfoot so I guess we can never be friends but it was still nice to hear from him anyway. Remember that it hurts when you hate my guts in private. Let me know about it; never let some snoot-nosed rock-scribe tell you what you should or shouldn't like. □

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THE END OF AN AMERICAN BAND?

Mark Farner said it, but he didn't sound like he believed it: Grand Funk Railroad has come to the end of the line.

"I don't want to point the finger, but Don (Brewer) has decided that he wants something more secure. He wants to work on something that's going to be there in twenty years. He doesn't want to invest any more time in something that he feels is insecure. I don't know what he wants to do, so that's why I don't have too much to fill you in on ... other than the fact that we are broken up."

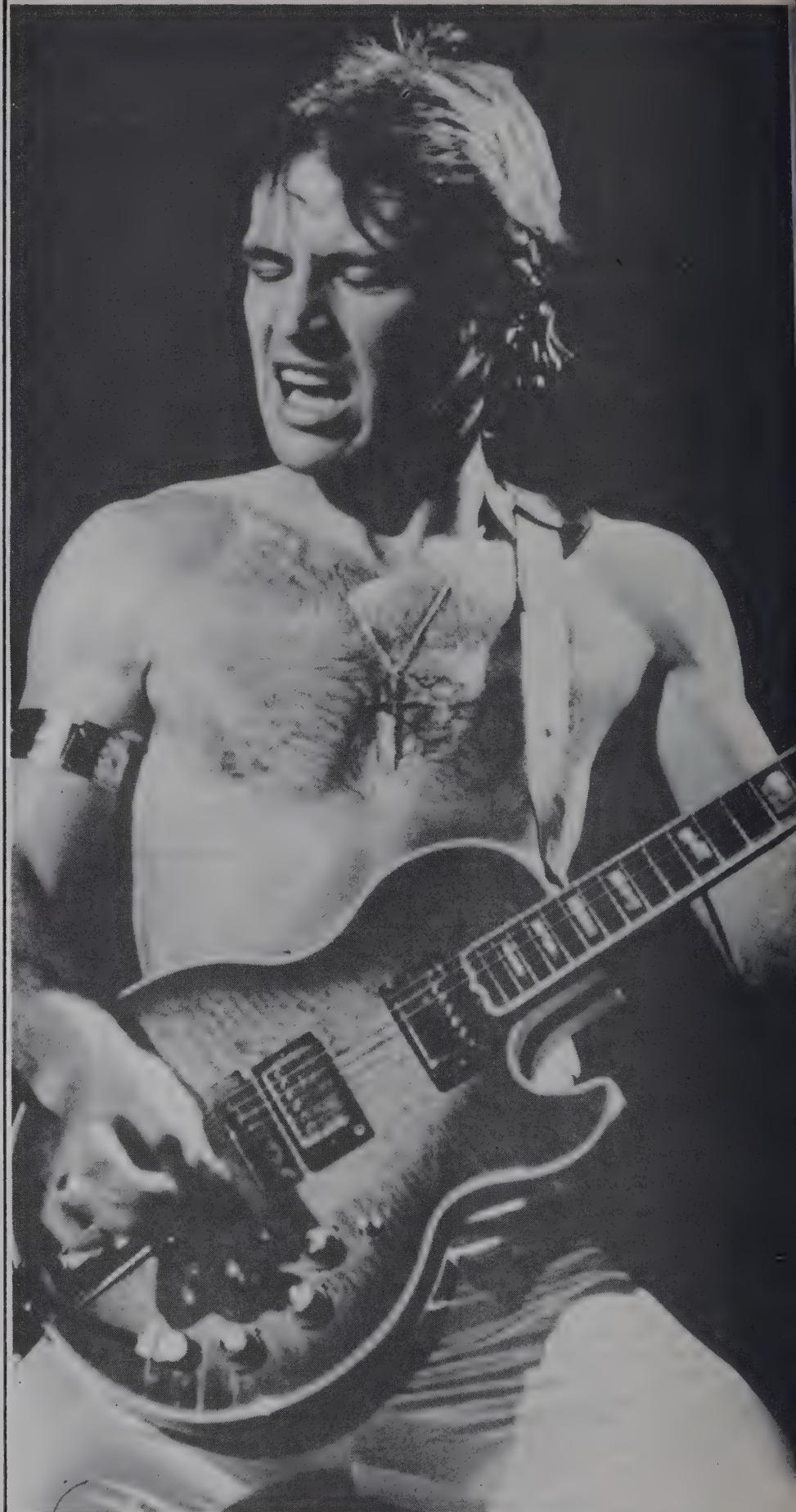
Mark doesn't seem bitter, it's as if it's just something that had to happen. "I want to do something, but I don't know what it is right now. I don't know about Mel or Craig either. I think we're all just wandering around in a state of shock right now, just wondering about it."

Grand Funk's breakup came as the result of a meeting the band had where Don announced his intention of quitting. Since that meeting Mark says he hasn't talked with the others. "Everyone just kind of went their own way after we had that meeting. It's giving me a lot of time to think. I'm up in the air about it. I'm not saying I gotta hurry up and put a band together and get out on the road. I'm just saying hey he might change his mind. Who knows?"

Before Brewer's bombshell, GFR had come through a couple of years of changes. They have recently acquired a new record company, MCA, settled their legal hassles, and picked a left-field choice as the producer of their first album for MCA, the illustrious Frank Zappa.

Prior to the break-up news, we had talked to Mark about his choice of Zappa. "He's somebody that I've always looked to because of his style and his music — he plays good. Everything that he's ever done that I've heard has some class to it; it's not just bullshit thrown together. We all sort of picked Frank. We just thought it'd be a good combination if we got together and could see eye to eye, so he came out to Michigan and freaked us out 'cause he wasn't nothing like we expected him to be, but I guess that shows you that people aren't the way you think they are. I just thought he'd be all, totally freaked out and hard to talk to and all, but he's right down to earth."

After Zappa went to listen to GFR's music and he and the band decided they could work together, they went into the studio and started to record — eventually taping the bandtracks in Michigan and then flying to Hollywood to do the vocal



"I haven't heard that much of what's going on lately ... I don't stay in contact with the music field much. I've been really busy doing farm work here."



A vocal stylist and songwriter of prodigious talent who has released some of the most touching recordings of the seventies, yet he persists in maintaining a swish playboy's image...

ROD'S PREDICAMENT

Too Many Nights On The Town?

by Stephen Demorest

Old rock stars never die, they become connoisseurs of art nouveau. You can see Rod Stewart's French plunder in the latest ads for the 'Rodspeaker,' a custom-built sound experience cut to the curves of Hollywood Rod's Eustachean tubes. This particular nouveau nifty is a tendrillous affair draped with faerie princesses, perched on a speaker with enough bass to dust the room at high volume. That's Rod on the left, the boulevardier in the cardigan sweater, polka-dotted scarf, and unprepossessing stance, next to the bowl of shag-cut ferns. What's wrong with this picture? It's not the sound system, and I've got no complaints about the furnishings either. I'm afraid it's the uncomfortable expression on Rod's face; he looks as natural as an Evelyn Waugh character having his passport photo taken.

We are gathered here neither to bury the geezer nor to praise him, but to study the predicament of rock and roll's foremost blues fop. Here is a vocal stylist and songwriter of prodigious talent who has released some of the most touching recordings of the seventies, yet he persists in maintaining a swish playboy's image capable of wreaking silly savagery on the credibility of his work (which has suddenly been very fine lately).

Now, a blues fop isn't necessarily as conflicted a creature as you might think. The satin blues style of Harlem's Cotton Club is as honorable an antecedent as the dirt blues of the Mississippi Delta, and Rod has had plenty of experience crooning his dues on a bellyful of cognac. But in recent years — with Rod's relocation to America and his split from the endearingly rambunctious Faces — the humor

and heart seemed to be gone from the tarting. For a while, Rod appeared to be suffering from the gravest of all rock's social diseases, Los Angeles, and no one got more of the blame than Britt Ekland, the kitten who provided backup vocals for his dreams and won his old-fashioned heart.

He's had the damnedest time convincing people this is true love — but not for lack of trying. For the better part of a year the couple was photographed lip-sipping in every conceivable position, through several costume changes, in all the major and minor capitals. Music and movie buffs alike nominated the liaison for shortest-affair-of-the-season, despite evidence that the pair was born to run. So what if you can't remember any of the movies she's acted in; her friends probably don't know any of the group's

A color photograph of Rod Stewart. He is leaning against a light-colored wooden railing, looking off to his right with a contemplative expression. He has long, dark hair and is wearing a white button-down shirt with the collar open, tucked into mustard-yellow corduroy pants. A brown and black plaid jacket is draped over his shoulders and hangs down his back. The background shows a blurred cityscape under a clear sky.

For a while, Rod seemed
to be suffering from the
gravest of all rock's social
diseases, Los Angeles.

Rod's sung with either. What counts is that she captured the lad's imagination, and now we have the results of a remarkable artistic recovery, 'A Night on the Town,' the best Rod Stewart album since 'Every Picture Tells a Story' five years ago. If Britt Ekland was the catalyst for this effort, it's the best role she's played all year.

It has been noted that you should be careful of your dreams because they may come true one day, and perhaps a review of Rod's dreaming days can tell us why he seemed to be languishing in Babylon - by-the-Sea last year. Rod's roots as a glory-boy go way back. In his school days he was a bona fide soccer star, and even signed to play professionally with the Brentwood club. Few men become star athletes without developing a special physical confidence and self-reliance; some say they can spot a fellow professional by the way he walks. Certainly Rod must have gotten a taste for adulation on the field of combat.

Then there is Rod's much wanted pride in his Scottish heritage. Now, though his parents are Scottish, Rod was actually born and bred in Highgate, London, so he's gone somewhat out of his way to honor his ancestry by supporting Scotland's soccer teams and wearing plaids (he was the only tartan booster until the rise of the Rollers). Rod's alertness at staking out a distinctive tradition to champion is further proof he had the instinct for heroic identity at an early age.

In accordance with the routine of time-honored legends (make fortune, slay dragon, save maiden, win kingdom), Rod apprenticed himself to Fate by leaving home at age 17 to wander the world. He spent most of two years in the hot-blooded Mediterranean provinces, chiefly Spain and Italy. There he vagabonded, played and sang in the streets, researched local mating customs if he was lucky, and probably at this time adopted the flowing scarf, the universal symbol of gypsies. (Not until the coming of Steven Tyler's mike stand of 1,000 spare kite tails would any man out-



What's wrong with this picture?

choker this bloke.) So successfully did Rod play out Francois Villon's impoverished - romantic - poet role on the Continent that he ultimately managed to get himself booted out of Spain on vagrancy charges. (It's been rumoured that long after he began to pile up pop riches he roguishly continued to owe the nominated airline his fare to London.)

Of course, these hobo exploits were the perfect charm school for a picaresque rascal on the make in the silly sixties. (Rod would have been ten times better as Barry Lyndon than Ryan O'Neal.) By the turn of the decade, friends of the spirited bon vivant were calling him Rod the Mod. In one swoop, he annexed the whole era as surely as Beau Brummel got credit for the Regency period — and he's clung to it stubbornly to this very day.

While he caroused for glory with lighthearted chums like the Faces, though, all was not silly in the Stewart soul. He revealed a sensitive flipside to his

personality that proved enormously appealing. Fashioning a solo career around a rustic blues style with a gritty, bittersweet acoustic sound, Mod Rod the rakehell sang modest tales of small towns and country villages in songs like "Dirty Old Town," "Gasoline Alley," "An Old Raincoat Won't Ever Let You Down," "Only A Hobo," "Lady Day," and "Country Comforts." The tunes shone with the ingenuous energy and vulnerability of a kid growing up and a struggling outsider looking into a modern urban society. They contrasted the frustrating poverty and ambition of provincial life with a nostalgic appreciation of the old-fashioned feeling in his bones. On these simple, scruffy, almost antique early albums, the mandolin became Stewart's signature instrument.

And then there was the most unusual voice in rock, and it sounded like a weather-beaten antique too, a sweet,

(continued on page 62)

He's had the damndest time convincing people this is true love ... but not for lack of trying.



**THE HIT PARADER
INTERVIEW**

LED ZEPPELIN

An exclusive talk with Robert and Jimmy

by Lisa Robinson



"All my sections are related to the eyes ... the eyes being the mirror of the soul..."



"It wasn't just a role that I was playing, it had some relation to what I consider my role in life. I really think that life is a journey, and it has its pitfalls and pleasures."

When I arrived at the Plaza Hotel to talk to Jimmy Page and Robert Plant on the afternoon of their "The Song Remains the Same" New York premiere, John Bonham roared out, "I suppose you're here to interview the usual two?!!?"

Actually, it was the first time in the four years that I've been covering Zeppelin that Jimmy and Robert agreed to sit down together, to talk over their thoughts on the film and the soundtrack lp.

In addition to the above, the boys revealed that they would be touring this year (hopefully by February, but more likely, later, although they did say they'd begin rehearsals in November, after the film opened in London), confessed that they had tons of live tapes for an album one day, and in general, seemed pleased with their movie.

Robert, you play a very gallant role in your fantasy sequence in "The Song Remains the Same." Was it like all of your childhood heroes?

Robert: Well, it wasn't just a role that I was playing, it had some relation to what I consider my role in life. I really do think that life is a journey, and it has its pitfalls and pleasures. But if you ever think that you'll touch that point that you've struggled for ... well, then life would be a bit flat. So consequently, the princess in my sequence — who is sort of the ultimate — disappears. She just vanishes. It would have been far too easy for me to have ... well, gotten it.

Of course that girl, well, she's just symbolic. There are a lot of people who come through your life and do something to you, leave some sort of impression. That's all that's supposed to signify. The princess isn't really the high point, she's just one of the high points along the way.

There are certain points along the way

that are great pillars of satisfaction. But you can't be content to stop one of those pillars and say "that's it." So my bit in the film was full of symbology of trying to do the right thing, trying to go about it the right way. Even the guys who attack me hurt themselves; they do the damage to themselves. I do no damage. I mean I'm not an angel, but I try to portray it as the right way to be, to go on and through it all not do harm to anyone.

Is that the way you see your life with Led Zeppelin?

Robert: (Laughs) Well, of course, you do stray off the track from time to time. But I like to think that when I look back on it one day, I'll think "yeah, I played that properly."

As Zeppelin's lead singer, you've had such a studlike image. Do you think that you've revealed more about your personal life — your wife Maureen, your kids — in this film than ever before?

Robert: Well I don't consider that I'm any

less of a proposition because I have a woman, that isn't going to turn anybody off. In the old days, Hermans' Hermits wouldn't have liked anybody to know that they went home to mum and dad, or back to the old lady. But the thing is — the world's full of old ladies.

Do you think that people will expect the fantasy sequences to explain Led Zeppelin's music, or does it remain as ambiguous as ever?

Robert: Yeah, it's ambiguous. Actually, I shouldn't have said anything at all about what I thought the fantasy sequence was. Because a lot of people would think of it as just a whim to gallop around on a horse. Mind you, I quite enjoyed that.

Jimmy: The best thing about all of it is that it is ambiguous. You can absorb any information you want from it. And that's the way the music is, you can sort the senses in any way you want, any way that one allows it to take its course.

Jimmy, do you feel that you reveal less of

Photos by Warner Bros.

yourself in this film than the others do? That you're most inscrutable?

Jimmy: Well, you're saying that, I'm not. I just wanted to portray a particular set of ideals and facets, and all my sections are related to the eyes ... the eyes being the mirror of the soul. The optical that comes at the first part when my eyes go red wasn't quite what I wanted, but it doesn't matter. The main thing being that as far as my sections go there is a play upon the eyes, and there was a reason for that.

As we had one hundred per cent license to the fantasies we were going to do, I took it upon myself to do it that way. I could have obviously put forward a lot more of myself, opened up far more, but it didn't seem — as far as the music went — in step. And what I did do seemed right, to me.

It might be a bit self-indulgent; it probably is totally self-indulgent. Nevertheless, that was it. One was given the facility and license to have a fantasy sequence and one took it upon oneself to do it the way one thought it was like. No

one interfered with anyone else's sequence.

Why did it take so long — two years it was mentioned — to complete the soundtrack album?

Jimmy: No way did it take two years. It didn't really take very long at all. It was recorded, obviously, at the same time as the gig, and then mixed over a period of three weeks with the film track. Then it took a couple of weeks for the album. In fact, the same tape that was used for the dub for the celluloid was used to make the stereo composite for the record. It's only one generation away.

Do you feel the record works as a live album?

Jimmy: Well, it's a soundtrack, and you've got to think of it that way. If we were going to do a live album of our stuff we would do it differently. Mainly because we've got so many things that could capture people's imaginations. We've got live tapes that go back to 1969, things that we get off on, let alone people that are into us. There are many live sets

like the one in the film, this just happened to be one of them. There are many of them, but this is the only one that has film to go with it.

Robert: If we'd wanted to do a live album, well, we've got stuff from Japan ... from all over, right through time. That would be interesting...

When do you think you might release all that ... "historic" stuff?

Jimmy: Well, it depends. If nostalgia is still with us in another five years, we'll push it. (Laughs). No, of course I don't think it's nostalgia, it stands up by itself. Even in the old days ... there was a real leaning on the blues vein. But blues is still blues, and there you go. That's basically the framework of what some of those early things were; it was good blues, and there's still a place for that — there will be in twenty and thirty years.

When are you going to tour?

Robert: Well, as soon as all the film openings are out of the way, and as we get back into the sort of dancing with each other, so to speak, getting to know each



"It's a soundtrack, and you have to think of it that way. If we were going to do a live album or our stuff, we would do it differently. Mainly, because we've got so many things that capture people's imaginations."



other again. Because we're really four individuals, and that's what's always kept us going. So now we must take into account the ways of each other again. I suppose we'll start rehearsing around November 5th, and then we'll get brilliant, and then ... I don't know. I suppose around March ... might be a nice time to be somewhere. I don't know, it's got to be like a big carrot ... dangling.

Perhaps somewhere warm, an idyllic situation to start a new episode, because that's what it is. We had to stop altogether because of my accident...

Is your foot better?

Robert: Well, it doesn't get all better, it just stays the same. It hurts — not all the time — but when it gets really cold. Or when I use it too much.

Right after the accident, you told me that you had a different perspective on life, things had a new meaning. Do you still feel quite so philosophical?

Robert: Well, obviously it changes. Those thoughts haven't left me, it's just

that now I'm getting on with the alterations. I mean it did alter me, but you don't dry up and become fantastically pious, you're just aware of more things that were prominent in yourself. And they're at the top of the pile, these new things. They're all there — but it's just that I also want to laugh ... and sing.

Do you miss the performing side of Led Zeppelin?

Robert: Oh yes, of course I've missed it, but I wasn't in any position to do anything about it really, until recently. My foot — well, I had to push it and push it until, well, it's serviceable now.

Jimmy: Performing is a facet of your musical character that just can't be fulfilled any other way. But at that particular time, it was just the way it was.

Nature was really dictating the terms and there was no way you were going to start laying down the law to nature. One had to re-adapt. We've been a band of change all along. Of course this was a dramatic change — and it happened in a matter of

moments.

Led Zeppelin — the music, the film, even not touring quite so often, that has helped maintain its power?

Jimmy: I don't think one should even think about that. The whole thing, and the most obvious thing about the band, is that right from square one, one has gone through many changes. Collectively. And it's reflected through the music, as it should do if you're reasonably true to yourselves. And the amazing thing is that people have been able to keep a pace with those changes and relate to the changes.

Because the changes have been pretty extreme. For instance, when the third LP came out, it was a pretty extreme change from our other two, and people needed at least six months to analyze what the hell had gone on. To figure out ... well, we'd been off the road for awhile and had had time to contemplate. And that kind of adapting to our changes by our fans has been incredible. It's such a thing to warm one's heart, that. You can't really put that into words. □

BOSTON More Than An Upstart

by Jim Girard

Undoubtedly, THE breakout group of the year is Boston. In its first album ever (BOSTON on Epic records) the quintet has leapfrogged over the rest of the pack — totally evading all of the usual barriers that upstart rock bands have to contend with. The extensive FM and AM airplay the album and single "More Than A Feeling" has received, plus the fact that the group's initial concert voyage became an instant headline situation makes Bos-

ton one very hot property at the moment.

The band is the sole creation of lead guitarist Tom Scholz. He's the guy that Epic's radio and trade ads were touting as "...an MIT graduate with a master's degree in Mechanical Engineering." I was impressed, but promptly asked myself: "Yes, but can he boogie?"

The answer is, of course, an immediate yes!

When a grinning and lanky (measuring



in at something like 6-foot-7) Scholz sat down to begin his *Hit Parader* interview, he had just finished one phone interview, was about to give his roadie instructions on how to rewire their organ, plus he was polishing his Les Paul guitar. Quite a feat for any musician; this was only 10:30 a.m. (the band had played until 1:30 a.m. the previous night).

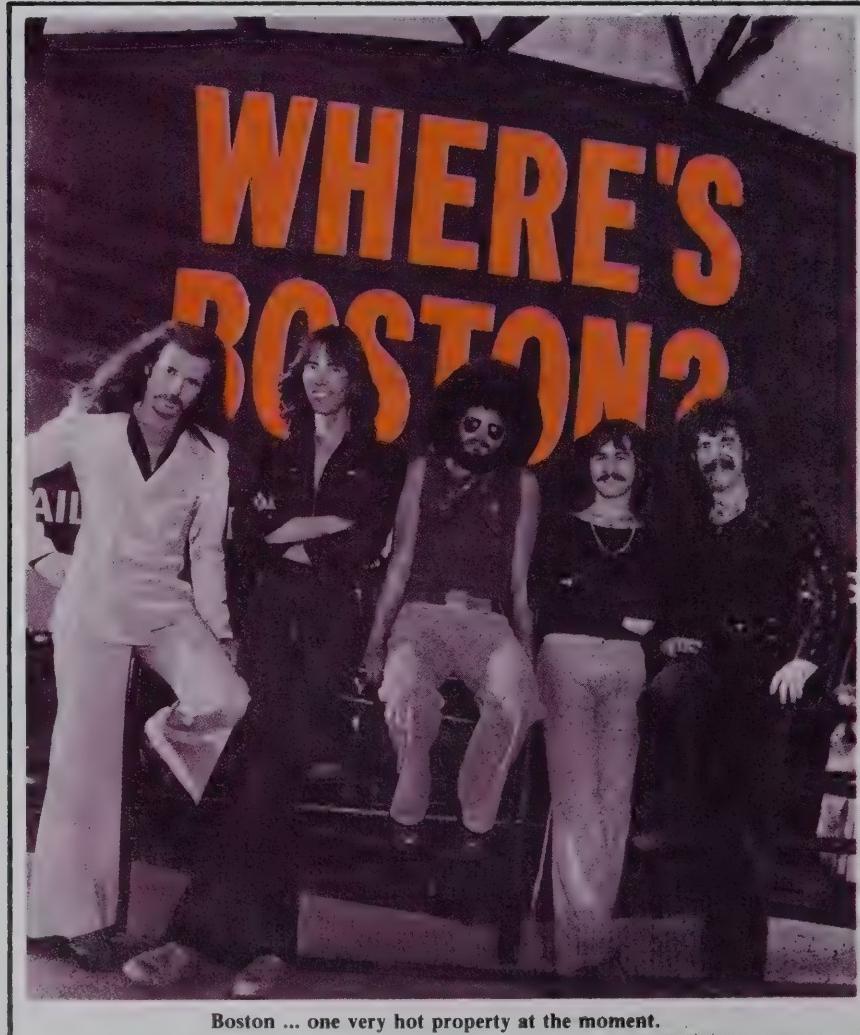
A more congenial musician I have never encountered — oh, he was sincere as well. Another rare feature, to be sure.

Scholz explains the origins of the band and the choosing of the name with amazing vigor: "The funny thing is ... our name is a good one. There are a lot of musical ideas coming from the city of Boston. Also, we are all from there. Actually, I was born in Toledo, Ohio and lived there until 12 years ago. But when I was about 17 I moved to Boston and went to school there and never left; I love it there. Like I said, I like the music there. You'd be hard-pressed to find bands in Boston playing J. Geils and Duke & The Drivers' music — a lot of people think that's all that people in Boston are into. Aerosmith is really from Boston and they aren't anything like J. Geils; but somehow people associate Boston with r&b music..."

The other four members of Boston are vocalist and front man Brad Delp, bassist Fran Sheehan; drummer Sib Hessian; and second guitarist Barry Goudreau.

Tom Scholz has to contend with the fact that he formed the band after Epic records had bought his basement demo tapes; there was no actual band to perform the material they had liked so much. Hence, Scholz organized the group from close friends and old acquaintances from the Boston area.

"What happened was that about five years ago I began trying to make demo tapes. I wasn't that good of a guitarist back then and I said at one point that if I really am going to have anything to offer I had better figure out what exactly it is and go do it. I decided at that point that I was only going to write music that I really liked — before that I was trying to be commercial. Then I decided that I could



Boston ... one very hot property at the moment.

Ron Pownall

use my technical background as best I could — since I wasn't that great of a guitarist," Scholz says.

He continues: "I just want people to know that this is the band I have always wanted. When Brad and I formed the band we knew what we wanted, but we didn't know how many pieces we needed to get it — weren't sure that five would be enough. Fortunately, it was. We needed a big sound, like on the demos I made."

"The other guys in the band were all friends who helped me on my demos at various times. Brad and I knew that if we could get the right guys — which we did — that we could add to the sound of the demos."

Despite all of the hype about technological music and complex formulas, Scholz describes his ambition as "just wanting to make good time rock and roll."

He admits that in the studio he does utilize some unconventional means and little known devices to get the rich, full-bodied sound of the BOSTON album. "Yes," Scholz confesses, "there's no denying that in the studio I used every technological gimmick — not gimmick — just a lot of recording techniques, some of which are not very commonplace. I started by building a small four track studio in my basement. I devised a means of getting some music on tape that I could never, at that time, have done live. In so doing, I discovered some other things about recording and got experience."

Onstage, Boston is as exciting as on record, just somewhat less polished. They maintain their shortcomings as just being first tour kinks that need to be worked out. Scholz is happy with things, but stresses that the band is still very new. "We have extreme growing pains," he says.

"When we started this tour we did a thirty-minute set; we were supposed to be an opening act. When the album started selling we had to headline and we are now doing almost an hour set — no fillers either. It's been rough. Also, we have only two roadies and there is a lot of equipment. Still, we went out as an opening act; real compact. Now, it's growing so..." muses Scholz.

The reason that Boston's success got rolling so early on is mostly due to "More Than A Feeling."

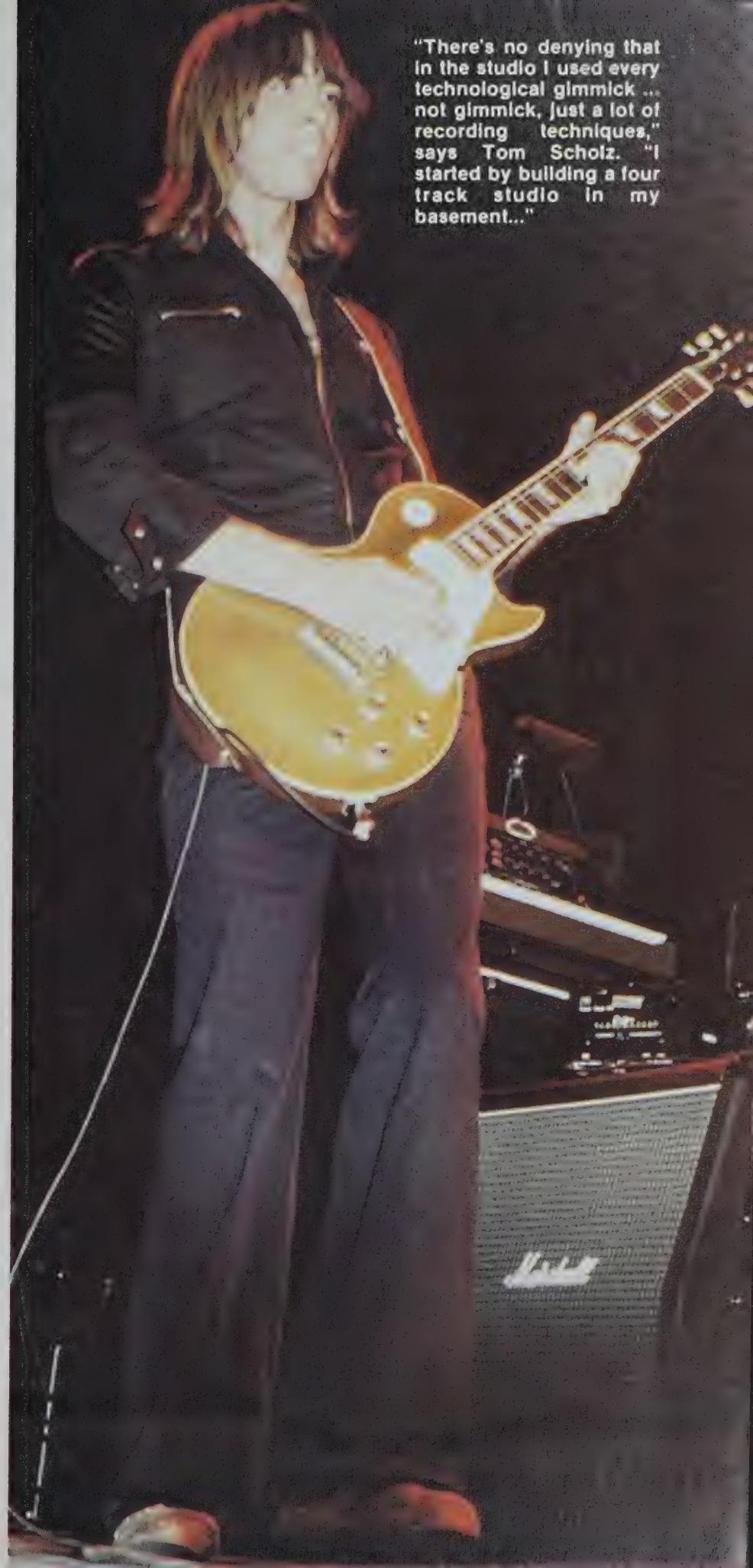
From the minute the song was played on a few key FM stations, it quickly became a highly-requested number and spread across FM playlists. Its release as a single and its subsequent hit single status is a natural occurrence. Scholz, however, had first recorded a demo of the song five years ago and called it "Ninety Days."

"The chorus line was different then," he recalls. "However, the song was about the same thing. It's a very old tune, as is most of the first album. I don't even remember how I wrote the song, I've had it so long."

"The chord changes in it gave me a feeling I get when I hear some old song. I don't know who I heard a long time ago who combined gentle music with hard

(continued on page 64)

"There's no denying that in the studio I used every technological gimmick ... not gimmick, just a lot of recording techniques," says Tom Scholz. "I started by building a four track studio in my basement..."







"Taking Kiss to the next step doesn't necessarily mean making it bigger ... people probably think we're going to bring the army out onstage, or a boat. It can reach a point where it gets ridiculous."

ROCK & ROLL OVER WITH PAUL STANLEY

"I have a very high regard for everybody in this band, and I know that whenever the chips are down, we never fail. There's no way to screw us. If the PA blows out, then we'll scream. We're unbeatable, I think. That's what made Kiss originally."

Paul Stanley is frank and forthright about Kiss and his role as one-fourth of the most unusual approach to rock and roll show biz. He and his co-guitarist Ace Frehley are, after a fashion, the least made-up of the foursome and he in particular seems to be developing as a rock and roll guitar player above all else. Sitting in his dressing room before a sell-out

the outside. They'll defend us to the death because we are what they look up to because basically they want the same thing — to live their life their way."

He sees the British bands that he grew up with as the perfect example of this. "I didn't understand why someone was breaking a television on stage or wrecking a car on stage. It didn't matter. It was the fact that somebody had the balls to do that and that I would like to do that. I could relate to that. Before I knew who the Move were, I heard about them and I was immediately on their side — just by what I heard about them because they were letting out something that I wanted

audience can't relate to it ... then..." Paul gestures with his hands to signify how little it means if you don't do it right.

Getting up the energy to rock and roll and be provocative in the right way is easy for Paul. He says he never gets on stage feeling that he doesn't want the costume on, that he doesn't want to play the songs again.

"Never," he says.

"Never? Honestly?"

"I swear. As soon as I see the people I'm ready to go because that's my blood and that's my air. I need those people. That's why I work. I work hard because they want it and they want me. I can't let those



"People relate to us as loners and non-conformists who made good. We can do what we want, dress the way we want, and still come out on top."

Kiss show, Paul talks about the band: "I think when you do something that is as left field as what we did, I think people relate to us as loners or nonconformists who made good. We can actually do what we want and dress the way we want and come out on top, so we become the heroes of those people — the people who are on

to let out."

Does wrecking a TV set on stage make for good rock and roll? No, Paul says: "To see a band that's doing something that shocked you or that's unlike another band doesn't necessarily make it good. I can think of a million things that we could do that would be provocative but if an



people down — they expect something. I'll never let those people down. They've been too good to me."

Part of the energy that lets Paul develop and is causing him to break-through the total Kiss show to become recognized as a hot guitar player is his

(continued on page 60)

"WE PLAY THE MUSIC WE WANT"

Says Bob Marley

by Joseph Rose



Marley is a charismatic figure ... who knows how to dance and move dramatically to communicate the intensity of his music.

Is Bob Marley the Jamaican Bruce Springsteen?

Such a similarity between musicians whose culture and sound are both so obviously divergent would seem highly improbable. But look a little closer.

Both of them come from the underside of their respective societies, and their musical flowers bloomed in rocky gardens. Not only that, but despite the success both have had, they've never really left these raw roots spiritually, and though the music may be sweetened now and again, it is still basic, earthy street poetry.

When you see Bob Marley and the Wailers in performance, another similarity is also apparent. He is a charismatic figure, and he knows how to dance and move dramatically to communicate the intensity of his music. Neither he nor Bruce used to do much of this, but both learned what audiences go wild for it and added it to their respective acts.

I'm only bringing up the Springsteen-Marley comparison by way of giving you some idea of Marley's onstage magic. Of course, his music is reggae, not rock and roll, and his outlook is that of a Rastaman, one of those shaggy-haired Jamaicans who believe the late Emperor Haile Selassie of Ethiopia was/is God and who believe God smokes dope (read it right there in your Bible, Psalms 18:8) and therefore it is the duty of all Rastaman to do likewise as often as possible.

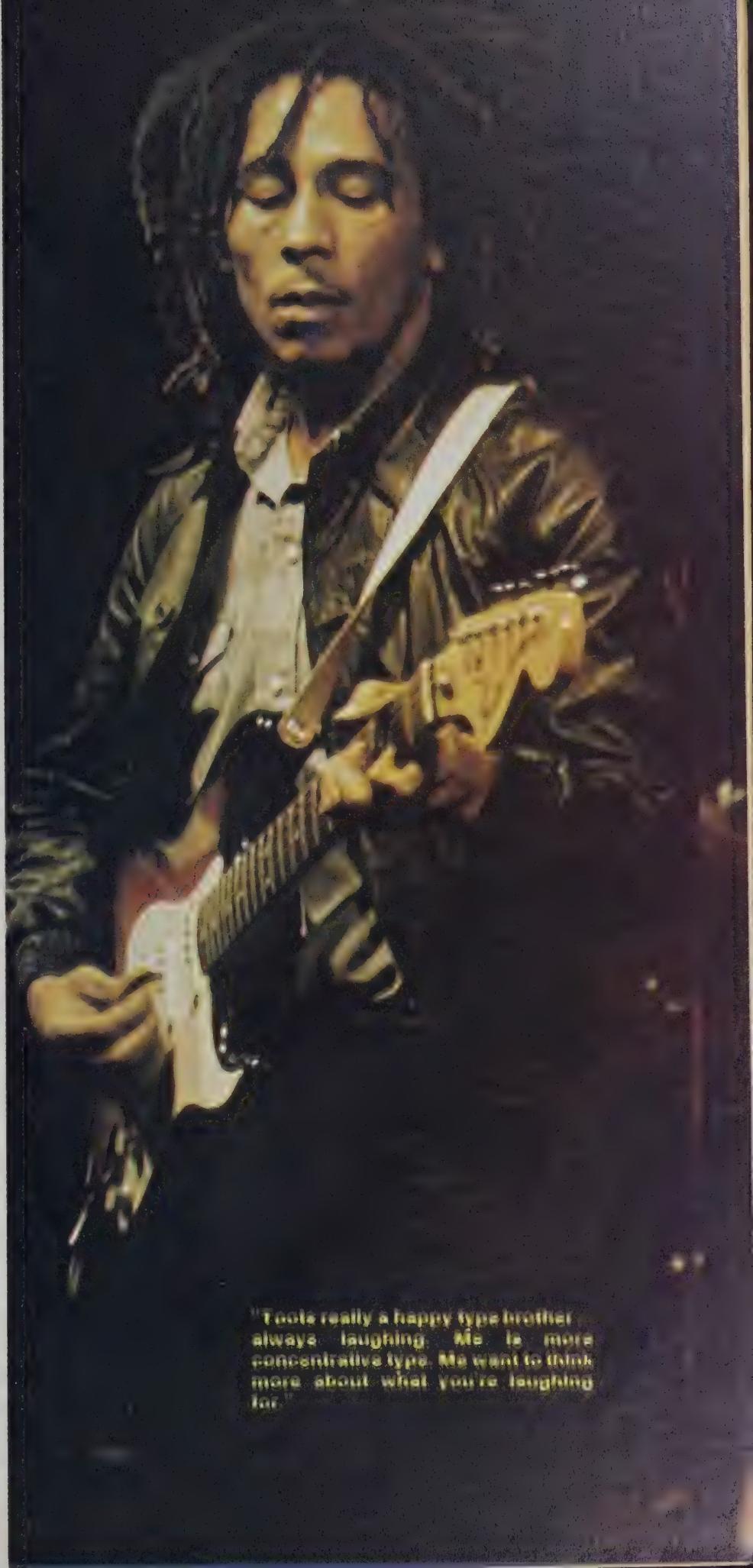
As I step off the elevator in the hotel, the strong smell of the sacred herb almost knocks me down in the corridor. The publicist for Island Records sticks his head out of one of the doors down the hall and motions to me. I walk down to him, sort of floating a few inches above the carpet.

But when I enter, I see that the ceremony must have been concluded a short while ago, because while there is a friendly gathering sitting around the suite's living room, nothing burning is in sight. Instead, Bob is sitting on a couch looking over some music trade magazines to see how well his latest album is doing. After a while, he looks up and I'm introduced. We then repair to a bedroom of the suite to talk, accompanied by a large Jamaican man, a friend of Marley's who's a soccer star and a sort of pal-bodyguard to the small, wiry Marley.

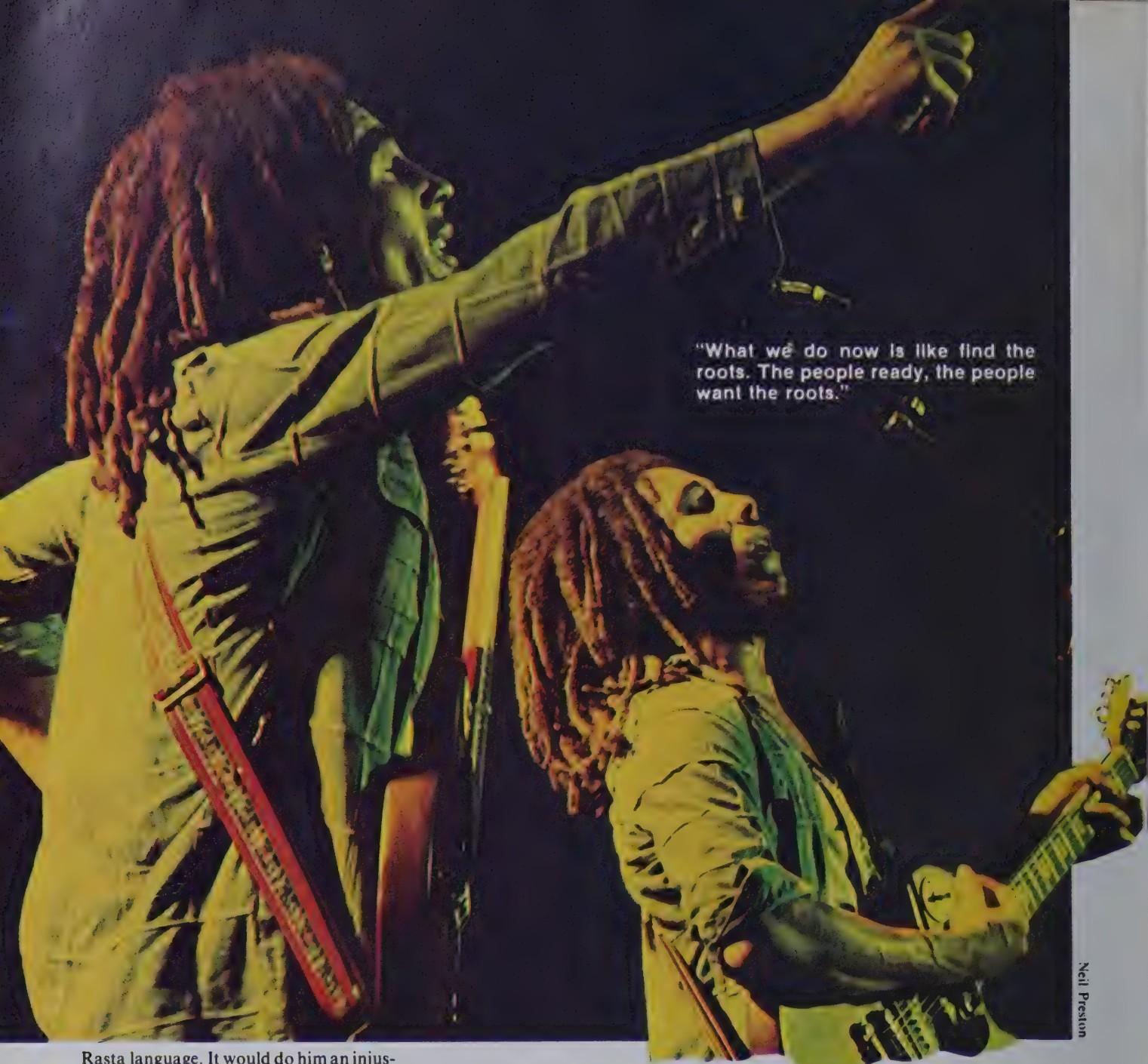
Bob lounges on the bed while we discuss last night's well-received concert. It was the first time I had seen him perform, and I had been particularly struck by the difference between the Wailers' powerful kind of reggae and the lighter, happier style of Toots and the Maytals.

"Well, it's because we play the music. We have music group. Where Toots mostly have a singing group, and then he get guys who play music behind him. But we sit down and know what we really want. We play the music that we want."

As you can tell, Bob Marley doesn't speak standard English. In fact, unless you listen closely, it's hard to understand. That's because he speaks in a peculiar mixture of Jamaican slum dialect and



"Toots really a happy type brother always laughing. Me is more concentrative type. Me want to think more about what you're laughing for."



Neil Preston

"What we do now is like find the roots. The people ready, the people want the roots."

Rasta language. It would do him an injustice to convert his patois completely into good English. The rhythms of his language are an integral part of his music, lyrics, philosophy and personality. So I am attempting a compromise, sticking as much as possible to his actual words and filling in or fixing up only where the meaning conveyed in his vocal inflections doesn't carry through to the printed page.

"Me like myself better when I just sing," he continued, "more than trying to sing. Because if you're singing something fast, then you have to depend on your voice to sing it. If you sing something real, then you sing it on your own. If I just sing a love song now, I depend upon a sweet voice to sing it. Singing something real, you don't sing it because you really see it and you mean it, so you don't have no sweet way to sing it. You could almost talk it."

"Toots really a happy type brother, you know. Always laughing. Me is more concentrative type. Me want think more about what you're laughing for ... and see if I can find a joke. If I cannot find a joke, then I cannot laugh. That's not saying that how Toots laugh, because Toots joyful. But me's different. I more think.

"The music is not really a laughing matter sometime. It a dancing matter. Watch people dance. People either dance or laugh. People dance and feel it."

Well, songs like "War" are certainly very serious.

"Yeah," says Bob, "it's fact-truth. What we're doing ... like for some reason it happen that we must come over here to sing. The songs what we sing is like people want to listen to them, want to hear it. Now I and I (a Jamaican expression meaning all the Rastamen and

sympathizers) is Rasta, who know Rastafari, who know the roots of mankind. But we know people drift from the roots because of lack of communication from where the roots begin.

"So what we do now is like find the roots. And the people ready, and the people want the roots. People want to find the righteous way. People want to forget force and everything. That's why we go, and that's why the people agree, and that's why we get along together."

But songs like "Roots Rock Reggae" aren't very righteous, are they? I ask.

"That thing is that some people not really ready for hear 'War,'" says Marley. "The education ... You have to come from a, b, c, d, e, until you reach the class where you supposed to go. Well, I communicate with the people who will dig 'Roots Rock

Reggae,' too, just as the people who dig 'War.' I mean, if you like 'Roots Rock Reggae,' you gonna listen to 'War' one of the times. I'll do what you always like. Because 'Guava Jelly' and 'Bend Down Low' and 'Stir It Up' is fishing. You know when God said, 'I'll make you fisher of man?' Yeah, I'm gonna do that. Some people ready, while some you have to still invite."

One of the things that has struck me about all the Jamaican Rastamen singing the praises of Rastafari in their reggae music is that Haile Selassie, or Rastafari,

obviously never knew of reggae or ever heard any his whole life.

But Bob disagrees. "It is Jah create," he says emphatically, using another name for Rastafari. "Rastafari create. So all creative things come from Rastafari. It's music, and music always right, I don't care what kind of music. Just like the Bible right.

"But is the interpretation we have (that might be wrong). The music right, you know, because playing an instrument you're not really saying the words. But is the lyrics now that you put on the music

that sometimes you kind of say, I don't like that music. Well, it's not music, it's lyrics sometimes."

I don't know that I'd agree completely with what Bob Marley believes, that all music is good and only the occasional lyric is what spoils it. But in any case, Marley's own lyrics and music certainly don't fall into question. As strange and bizarre as his interpretations of the Bible sometimes seem, the force of his music makes them live for anyone who's lucky enough to be in his presence during a performance. □

As strange and bizarre as his interpretations of the Bible sometimes seem, the force of his music makes them live for anyone who's lucky enough to be in his presence during a performance.



LYNYRD SKYNYRD

(continued from page 9)

looking down one of our party's bikini top while the first one said 'there looks like plenty of everything to go around.' Needless to say, our women got scared, and we made it back to the car. I asked the driver for the tire iron, and there I was sitting in the back seat, tapping the tire iron in my palm, just waiting for them to make a move.

"Finally, Ronnie, they drive off, and for a moment, it's instant relief. Only a couple of minutes later, they drive back,

with two motorcycles and another car back as an escort!!! You know how you are stoned sometimes when you see the whole truth? Well, man, we just knew they had guns. So we drove around a ledge and headed straight for the highway and after several improbable turns, eluded those animals."

Folks, that's the type of environment that Lynyrd Skynyrd hails from. Only thing is, while they go back there on occasion, they are more likely to be seen in the company of Hollywood types as the band conquers new vistas of popular and cultural acceptance. "Redneck chic," the

new fad which elected a president, has obviously helped. Yet despite appearances on the Rock Music Awards, the rough ambience remains.

Everyone is familiar with the many fightin' songs on their five albums, but not many people have realized how well the violent nature of Skynyrd has been reflected in pictures in each one of their albums. So, let's pretend we were gathering evidence, and cruise through each album in search of articles of hostility in pictures:

(continued on page 65)

Break out the booze, give us some tire irons, and let's meet in the alley.



AMERICAN BAND

(continued from page 25)

everybody's down each other's throat, you know. On our last tour we had a ball."

For a minute we talk about Mark's feelings about his fans. He mentions that when the band got started there was a kind of "silent revolution" going on, an "adjustment of heads." Then he says, "The revolution is still here but we're sitting with it." As to whether GFR got stuck in a rut because their fans expected certain things from GFR, Mark says definitely not. "The fans that didn't expect us to change were in a rut. We're not in the rut because we did change. We have changed, either progressed or regressed, whatever you want to call it, we did change. We don't play the same ... we play the same type, but it ain't the same thing, you know. Our music is different now because we all feel different. Whatever we're growing into, whatever we're developing and doing is going to reflect in our music and there's nothing anyone can do about it actually unless you put an all-out concentration on just having more style."

"Do you have fun making music or would you rather just be farming fulltime?" we ask.

"I have fun," says Mark. "That's my release. That's it, that's my ultimate high is being on stage. It's the one thing that I can say I've gotten complete 100 per cent satisfaction out of doing."

"What about farming?"

"Yeah, there's satisfaction there too. Satisfaction involved because just watching and seeing things grow and harvesting and knowing that you did it with your own two hands, there is satisfaction there, but nothing like the extremes that are in the music business. Like you have an extremely good night and it's like up there — I mean you really enjoy it. If you have an extremely bad night, it's an experience but it's not the same kind of a feeling you'd have towards losing a crop or something. It's two different worlds completely. It's like a make-believe world out there and the real world is the one I've living in here on the farm, and I sometimes have a hard time distinguishing between the two."

"I get off entertaining people."

Now that GFR is off, Mark will have more time to spend on his farm. It's called the Singing Spruce Farm in Parshallville, Michigan, about 35 miles south of where Mark was born. "I like the weather and I like the seasonal change. I like Michigan's climate. It really puts a person through his changes, different moods."

The winter months on the farm are a time when everything is put back together. "The winter months are your repair months. You repair your machinery. When I get that out of the way I go ice fishing, deer hunting and cross-country skiing just about every day."

And maybe this spring, after his winter months on the farm Mark will be heading out with a new American band. (From an interview with Lisa Robinson.) □

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I LIKE TO DO IT

(As recorded by KC And The Sunshine Band)

RICHARD FINCH
 H.W. CASEY

I, baby, I, I like to do it with you
 I, baby, I, I like to do it with you.
 I like to boogie now all night long
 Do it with you
 I like to shake it up, shake it down
 Do it with you.
 I, baby, I, I like to do it with you
 I, baby, I, I like to do it with you.
 I'd like to take you all 'round the world
 Do it with you
 I'd like you to be my one and only girl
 Do it with you.

I, baby, I, I like to do it with you
 I, baby, I, I like to do it with you.
 Oh, yeah, baby, do it with you
 Oh, yeah, baby, do it with you.
 Do it with you
 Do it with you
 I'd like to do it with you
 I like to do it with you.

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IF NOT YOU

(As recorded by Dr. Hook)

DENNIS LOCORRIERE

Who's gonna water my plants
 Who's gonna patch my pants
 And who's gonna give me the chance to
 feel brand new
 Who's gonna iron my shirts
 Who's gonna kiss where it hurts
 And who needs a man when he flirts
 the way I do.
 If not you
 If not you
 If not you
 Tell me who if not you.

Who's gonna wake me on time
 Who'll smile and say I look fine
 And who's gonna stay on my mind the
 whole day through
 Who's gonna see that I'm fed
 And who's gonna want me in bed
 But who'll watch tv instead
 Because I do.
 If not you
 Tell me who if not you.

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 37115.

THE END IS NOT IN SIGHT (The Cowboy Tune)

(As recorded by Amazing Rhythm Aces)

H. RUSSELL SMITH

Guess I knew it all along
 I'd have to come back home
 'Cause this livin' on the road
 Only made me tired and sore
 Like a bird without a nest
 Like a stranger in the night
 And my soul cries out for rest
 And the end is not in sight.

Tastes like sweet magnolia wine
 Honey drippin' from your mouth
 And that sweet little gal of mine
 She's the finest in the South
 Now the days are gettin' longer
 And the nights are gettin' colder
 I just want to come back home
 Lay my head down on your shoulder.

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A LOVE OF YOUR OWN

(As recorded by Average White Band)

NED DOHENY
HAMISH STUART

The sooner you give the sooner you get
to have
A love of your own
The longer it takes the better you'll
come to know
A love of your own
Don't you be afraid to give your heart
You never know till you try it
Don't deny it to yourself
Don't you be afraid to walk right on in
The door is standing open
You know I'm always hopin'.

The sooner you give the sooner you get
to have
A love of your own

As far as you go, you're never too far
behind

A love of your own
Don't you be afraid to shoot the moon
You never know till you try it
Don't deny it to yourself
Don't you be afraid to change your tune

The offer's always open
You know I'm always hopin'
You know I'm always hopin'
For a love of my own
To shelter me from the cold
A love of my own
A love of my own
You're never too far behind
A love of your own
You never know till you try it
A love of your own
A love of your own.

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BABY I'LL GIVE IT TO YOU

(As recorded by Seals & Crofts)

LANA BOGAN
JAMES SEALS

You say you wanna know what you
gotta do
To make me forget what you've put me
thru
So you want a chance to prove lovin' me
is ev'rything to you.

Baby I'll give it to you
Baby I'll give it to you
No one can make me feel like you do
So baby I'll give it to you.
I just want you to know
I know I done you wrong when I wasn't
here
The nights were so long and I wanted
you so
But oh now I'm back again
And I'm beggin' you please.
Baby I'll give it to you
Baby I'll give it to you
No one can make me feel like you do
So baby I'll give it to you.

You gotta hold me closer than you did
before
And always be there so I'll know for
sure
I really, really love you and I'm here to
stay
But I promise you tomorrow's gonna be
a better day
Well that's all we gotta do
Then baby I'll know I'll be lovin' you
And we can start over.
(Repeat chorus)

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LOST WITHOUT YOUR LOVE

(As recorded by Bread)

DAVID GATES

Lost and all alone
I always thought that I could make it on
my own
But since you left I hardly make it
through the day

My tears get in the way
And I need you back to stay.
I wander through the night
And search the world to find the words
to make it right
All I want is just the way it used to be
With you here close to me
I've got to make you see.
That I'm lost without your love
Life without you isn't worth the trouble
of

And I'm as helpless as a ship without a
wheel
A touch without a feel
I can't believe it's real.

Some day soon I'll wake and find my
heart won't have to break.
Yes I'm lost without your love
Life without you isn't worth the trouble
of
All I want is just the way it used to be
I need you here with me
Oh darling can't you see.

If we had love before we can have it
back once more.

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YESTERDAY'S HERO

(As recorded by Bay City Rollers)

HARRY VANDA
GEORGE YOUNG

When I walk down the street
See the people who stop and stare
And say haven't I seen that face
somewhere a long time ago
When I walk down the street
See the stranger who says:
"Why, hi," with a "How you going,
Buddy" when you walked on by
I thought I'd say hello
They say: Haven't I seen your face
before
Weren't you the boy that used to live
next door
Weren't you on television ev'ry night
Haven't I seen you 'round.

Take a look at me
I'm yesterday's hero, yesterday's hero
That's all I'll be
Take a look at me
I'm yesterday's hero
And yesterday's hero is all that I'm
gonna be
If I don't get together, make a new start
and be somebody better
All that I'll be if I don't get together
now.

When you walk down the street
If you know me, then pass me by
If you wonder what I'm doing don't ask
me why
I don't read the news
When you walk down the street
If you're sorry then don't feel bad
If you followed my story then just be
glad you ain't in my shoes
Because, haven't you seen my face
before
Yes, I was the boy who used to live next
door
Yes, I was on television ev'ry night
Haven't you seen me 'round.

Take a look at me
I'm yesterday's hero, yesterday's hero
That's all I'll be
Take a look at me
I'm yesterday's hero
And yesterday's hero is all that I'm
gonna be
If I don't get together, make a new start
and be somebody better
All that I'll be if I don't get together
now.

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HEY BABY

(As recorded by Ringo Starr)

MARGARET COBB
BRUCE CHANNEL

Hey baby
I want to know if you'll be my girl.

When I saw you walkin' down the street
I said that's the kind of girl I like to meet
She's so pretty, Lawd, she's fine
I'm gonna make her mine, oh mine.

Hey baby
I want to know if you'll be my girl.

When you turn and walk away
That's when I want to say
Come on, baby, give me a whirl
I want to know if you'll be my girl.

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FREE BIRD

(As recorded by Lynyrd Skynyrd)

ALLEN COLLINS
RON VAN ZANDT

If I leave here tomorrow
Would you still remember me
For I must be trav'ling on now
'Cause there's too many places I've got
to see.

But if I stay here with you girl
Things just couldn't be the same
'Cause I'm as free as a bird now
And this bird you'll never change
And this bird you cannot change
And this bird you cannot change
Lord knows I can't change.

Bye bye baby it's been a sweet love
Though this feeling I can't change
But please don't take it so badly
'Cause the Lord knows I'm to blame.

But if I stay here with you girl
Things just couldn't be the same
'Cause I'm as free as a bird now
And this bird you'll never change
And this bird you cannot change
And this bird you cannot change
Lord knows I can't change
Lord help me, I can't change.

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I WISH

(As recorded by Stevie Wonder)

STEVIE WONDER

Looking back on when I was a little nappy headed boy
Then my only worry was for Christmas what would be my toy
Even though we sometimes would not get a thing
We were happy with the joy the day would bring
Sneakin' out the back door to hang out with those hoodlum friends of mine ooh
Greeted at the back door with Boy I thought I told you not to go outside Tryin' your best to bring the water to your eyes
Thinkin' it might stop her from whippin' your behind.

I wish those days could come back once more
Why did those days ev-er have to go
I wish those days could come back once more
Why did those days ev-er have to go

'Cause I loved them so.

Brother says he's tellin' about you playin' doctor with that girl
Just don't tell and I'll give you anything you want in this whole wide world
Mama gives you money for Sunday school
You trade yours for candy after church is through
Smoking cigarettes and writing something nasty on the wall
(You nasty boy)
Teacher sends you to the principal's office down the hall
You grow up and learn that kind of thing ain't right
But while you were doing it, it sure felt outta sight.

I wish those days could come back once more
Why did those days ev-er have to go
I wish those days could come back once more
Why did those days ev-er have to go.

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DRIVIN' WHEEL

(As recorded by Foghat)

ROD PRICE
DAVE PEVERETT

Feelin' good, can't be real
Must be dreaming 'bout my drivin' wheel
Rollin' on, drivin' on
Come to me and rock me all night long
We got a roll goin' too good to stop
Flying high, we got too far to drop
Ev'rybody needs somebody to love
I've got you and that's love enough
You're my drivin' wheel
You're my drivin' wheel
You're my drivin' wheel.

Ev'ry night feeling high, flying right
Can't believe all the love that I feel
Easy rider, you're a love exciter
You're my love, you're my drivin' wheel.

Powerful love, steady roll
Moves my body and it rocks my soul
Let me ride, let me slide
Get that loving feeling way down inside
You got me walking, going round and around
You got me talking, but I can't hear a sound
Love comes easy when the going is tough
May be crazy or I may be in love.

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WHAT CAN I SAY?

(As recorded by Boz Scaggs)

BOZ SCAGGS
DAVID PAICH

Three a.m. it's me again
And wouldn't you know things would have to end this way
I did my best the perfect guest
Knew when to go
Perfect you knew when to say
Go on tell me that you're lonely, dear
I've been feelin' down some too
After all this time now ain't it clear
I've been waiting just for you.

What can I say
Oh to make you know baby
What can I do
Ooh show you that I care
What can I say
Got to have your number baby
What can I do.
What can I say
You got me actin' like a fool girl
What can I do
Stop makin' like a little school girl
What can I say
Could be your lucky day baby
What can I do.

Can't you see the people just stop and stare
Don't it make you wonder why
I just happened to be standing there
Can't you see it in my eyes.

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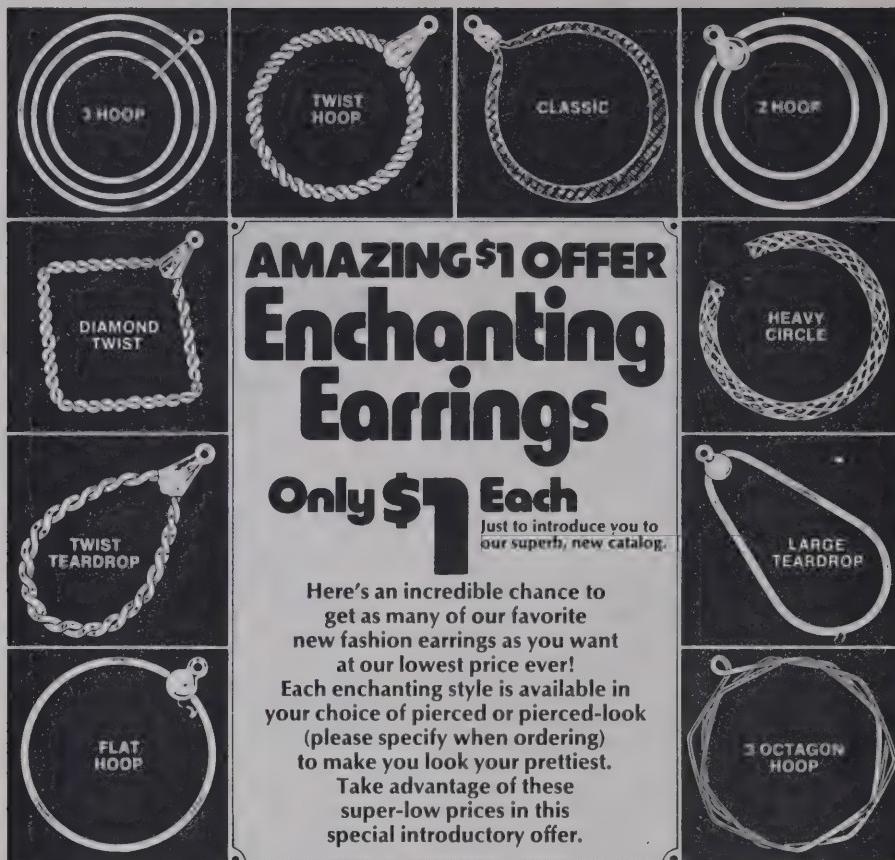
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OB-LA-DI, OB-LA-DA

(As recorded by The Beatles)

JOHN LENNON
PAUL McCARTNEY

Desmond has a barrow in the market place

Molly is the singer in the band
Desmond says to Molly, "Girl I like your face"

And Molly says this as she takes him by the hand.

Ob-la-di ob-la-da

Life goes on
Bra-la-la

How the life goes on
Ob-la-di ob-la-da

Life goes on
Bra-la-la

How the life goes on.

Desmond takes a trolley to the jewelers' store

Buys a twenty carat golden ring
Takes it back to Molly waiting at the door

And as he gives it to her she begins to sing.

In a couple of years they have built a home sweet home

With a couple of kids running in the yard

Of Desmond and Molly Jones.

Happy ever after in the market place
Desmond lets the children lend a hand
Molly stays at home and does her pretty face

And in the evening she still sings it with the band.

Happy ever after in the market place
Molly lets the children lend a hand
Desmond stays at home and does his pretty face

And in the evening she's a singer with the band.

Ob-la-di ob-la-da

Life goes on
Bra-la-la

How the life goes on
Ob-la-di ob-la-da

Life goes on
Bra-la-la

How the life goes on.

And if you want some fun
Take ob-la di-bla-da.

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SOMEBODY TO LOVE

(As recorded by Queen)

FREDDIE MERCURY

Can anybody find me somebody to love.

Each morning I get up I die a little
Can't barely stand on my feet

(Take a look at yourself in the mirror
and cry yeah yeah)

Take a look in the mirror and cry
Lord, what you're doing to me
I have spent all my years in believing
you

But I just can't get no relief, Lord
Somebody, somebody, somebody,
somebody

Can anybody find me somebody to love.

I work hard (he works hard) every day
of my life

I work till I ache my bones at the end
(At the end of the day)

I take home my hard earned pay all on
my own

I get down on my knees and I start to
pray

'Til the tears run down from my eyes,
Lord

Somebody, somebody, somebody,
somebody

Can anybody find me somebody to love.

(He wants help every day)
Every day I try and I try and I try
But ev'rybody wants to put me down
They say I'm goin' crazy

They say I got a lot of water in my brain
Got no common sense
I got nobody left to believe
Yeah, yeah, yeah.

Ooh somebody, somebody
Can anybody find me somebody to love
Anybody find me someone to love
Got no feel, I got no rhythm
I just keep losing my beat
(You just keep losing and losing)
I'm o.k., I'm all right
(He's all right, he's all right)
Ain't gonna face no defeat
I just gotta get out of this prison cell
One day I'm gonna be free, Lord.

Find me somebody to love
Somebody, somebody, somebody,
somebody, somebody
Find me somebody, find me somebody
to love
Can anybody find me somebody to love.

Find me somebody to love
Find me somebody to love
Find me, find me, find me, find me.

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PARTY NIGHT

(As recorded by Curtis Mayfield)

CURTIS MAYFIELD

Oh check it oo.

Oh oo have a party night
Disco sounds and lights
Everybody was groovin'
We were movin'
A girl I used to know
I bumped into her right at the door
Groovin' we were movin'.

With just a little time I'd like to make
you mine
I got you on the floor
This time I know you don't have to go.

Don't have to go, don't have to go, don't
have to go
You don't have to go
Hustle party down
Just dancin' with the people around
Groovin' everybody was movin'.

My girl's so fancy free
Such a thing so exciting to me

Get down with it baby
We were movin'.

The set had just begun
A little duck and my baby was gone
Get down with it baby
We were movin'.

Having cheese and wine dancin' all the
time
Could hardly turn around
Little fine girl she was just gettin' down
With all your sweet lovin'
Give me all your sweet lovin'
Give me all your sweet lovin'
All your sweet lovin'
All your sweet lovin'
Give me all your sweet lovin'
Give me all your sweet lovin'.

The place was in a groove
And really on the move
Rippin' up the floor
All I could do is just rave for more
All your sweet lovin'
Give me all your sweet lovin'
Give me all your sweet lovin'
All your sweet lovin'
All your sweet lovin'.

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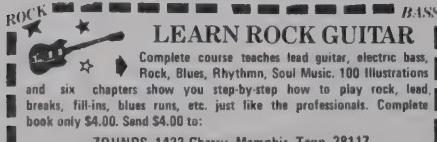
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DO IT TO MY MIND

(As recorded by Johnny Bristol)

JOHNNY BRISTOL

Ooh evening, settle down
Girl I'm yours for the takin'
I've got a fireplace to cuddle 'round
Soon it's love we'll be makin'
Girl let's share our deepest secrets
And find the place that's weakest
And linger girl
Oh baby do it to my mind
I betcha that'll get it
Do it to my mind
Oh sugar take your time.

Ooh we must have loved somewhere
before
'Cause you've got the key to every part
of me
Said I just wanna love you baby
Oh let me love you baby more and more
Do it to my mind
Um that'll get it
Do it to my mind.

Ooh when we share a fantasy
Girl let's make it one to treasure
'Cause our love runs wild and free
As we cry out from its pleasure
Each is better than the first
When the best becomes the worst
We keep on trying um
Yeah baby do it to my mind
Betcha that'll get it
Do it to my mind.
That'll get it every time.

Um what touches you ah it touches me
If it pains your soul girl I will set you free
'Cause I just wanna love you honey
Just wanna love you baby
More and more and more and more
Baby do it to my mind.

Ooh what touches you ah it touches me
If it pains your soul girl I will set you free
'Cause I just wanna love you honey
Just wanna love you baby
More and more and more and more
Oh yeah listen baby
Do it to my mind
Um that'll get it
Do it to my mind sugar
Take your time
Do it to my mind
Don't quit it.

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WALK THIS WAY

(As recorded by Aerosmith)

STEVEN TYLER
JOE PERRY

Back stroke lover always hiding 'neath the covers
 Til I talked to my daddy he'd say
 He said you ain't seen nothin'
 Til you go down on a muffin
 Then you're a sure to be a changing your way
 I met a cheerleader was a real young bleeder
 Oh the times I could reminisce
 Cuz the best things of lovin'
 With her sister and her cousin
 Only started with a little kiss
 Like this.

See saw swinger with the boys in the school
 And your feet flyin' up in the air
 Singing hey diddle diddle with your kitty in the middle of the swing like you didn't care
 So I took a big chance at the high school dance
 With a missy who was ready to play
 Was it me she was foolin'
 Cuz she knew what she was doin'
 Then I know'd love was here to stay.
 When she told me to walk this way
 Walk this way
 Walk this way

SOMEONE TO LAY DOWN BESIDE ME

(As recorded by Linda Ronstadt)

KARLA BONOFF

There's somebody waiting alone in the street
 For someone to walk up and greet
 Here you are all alone in the city
 Where's the love that you took to your side
 Lonely faces will stare thru your eyes in the night
 And they're saying
 Woman sweet woman
 Please come home with me
 You're shining and willing and free
 But your love is a common occurrence
 Not like love that I feel in my heart
 Still you know that may be what I need.

Is someone to lay down beside me
 And even though it's not real

Walk this way
 Just gimme a kiss
 Like this.
 School girl sweetie with a classy kind of sassy
 Little skirts climbin' way up on the knee
 And was the sweet young ladies
 In the school gym locker
 When I noticed they was lookin' at me
 I was a high school loser
 Never made it with a lady
 Til the boys told me something I missed
 Then my next door neighbor with a daughter who had a favor
 So I gave her just a little kiss
 Like this.
 See saw swinger with the boys in the school
 And your feet flyin' up in the air
 Singing hey diddle diddle with your kitty in the middle of the swing like you didn't care
 So I took a big chance at the high school dance
 With a missy who was ready to play
 Was it me she was foolin'
 Cuz she knew what she was doin'
 When she told me how to walk this way
 She told me to walk this way
 Walk this way
 Walk this way
 Walk this way
 Just gimme a kiss
 Like this.

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Just someone to lay down beside me
 You're the story of my life.

La la la la la
 La la la
 La la la la
 La la la la.

Someone to lay down beside me
 And even though it's not real
 Just someone to lay down beside me
 You're the story of my life.

Well morning is breaking
 The street lights are off
 The sun will soon share all the cost
 Of the world that can be sort of hear-tless
 Not like love that I feel in my heart
 Still you know that may be all you'll get.

Is someone to lay down beside you
 And even though it's not real
 Just someone to lay down beside you
 You just can't ask for more.

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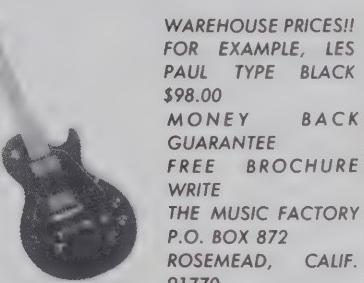
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SORRY SEEMS TO BE THE HARDEST WORD

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

What have I got to do to make you love me

What have I got to do to make you care
What do I do when lightning strikes me
And I wake to find that you're not there.
What do I do to make you want me
What have I got to do to be heard
What do I say when it's all over
Sorry seems to be the hardest word.

It's sad, so sad
It's a sad, sad situation
And it's getting more and more absurd
It's sad, so sad
Why can't we talk it over

Oh it seems to me sorry seems to be the hardest word.

It's sad, so sad
It's a sad, sad situation
And it's getting more and more absurd
It's sad, so sad
Why can't we talk it over
Oh it seems to me sorry seems to be the hardest word.
What do I do to make you love me
What have I got to do to be heard
What do I do when lightning strikes me
What have I got to do
What have I got to do
When sorry seems to be the hardest word.

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GOIN' UP IN SMOKE

(As recorded by Eddie Kendricks)

ALLAN FELDER
NORMAN HARRIS

Talked to my friend again today
Forty days, forty nights it rained all over
the world to be exact (to be exact)
Sinners played disobeyed the word
comin' down
That's a fact (that's a fact)
Some people took it for a joke
Just can't understand the meanwhile
I say the truer the cause but he told
them all he'll rise again, rise again
I talked to my friend again today
This is what he had to say.

He said you're goin' up in smoke

MADEMOISELLE

(As recorded by Styx)

DENNIS DeYOUNG
TOMMY SHAW

Tell me where you are going
Sweet Mad'moiselle
To London or Paris
To the Grand Hotel.

Where do you go at the end of the day
Where do you go when you spend time away

To Islands in the tropic sands
Or pleasure trips to distant lands
You're searching for a dream
Well maybe it's me
I tell you hello
And what do you say
As I step you go
There's no reason to stay

Goin' up in smoke
And we ain't got no hope
We're goin' up in smoke.

Talked to my friend again today
Don't be afraid by what I say
Don't wait 'till judgement day
Start praying, stop the hate, killin' now
We'll all have to go in and out.

Ev'rybody's havin' tons of fun
But who's gonna take the blame
Each day the sun gets closer to earth
So we'll all go up in burnin' flames, bur-
nin' flames

Talked to my friend again today
This is what he had to say.

(Repeat chorus)

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It all began so harmlessly
You gave me love so easily
I never realized you were just spending
time.

Tell me where you are going
Sweet Mad'moiselle
To London or Paris
To the Grand Hotel.

Even the you're far away
I think about you ev'ry day
And wonder if you're thinking of me
In a fond memory oh.

Tell me where you are going
Sweet Mad'moiselle
To London or Paris or Montreal
Sweet Mad'moiselle.

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IT KEEPS YOU RUNNIN'

(As recorded by The Doobie Brothers)

MICHAEL McDONALD

Say where you gonna go
Girl where you gonna hide
You go on leaving out your heart and all
it's sayin' deep inside
Oh darlin'
From here I can feel your heartbeat
Oh you got me all wrong
You ain't got no worry
You just been lonely too long.

I know what it means to hide your heart
from a long time ago

Oh darlin' it keeps you runnin' yeah it
keeps you runnin'
It keeps you runnin'
It keeps you runnin' yeah it keeps you
runnin'
It keeps you runnin' yeah it keeps you
runnin'
It keeps you runnin' yeah it keeps you
runnin'.

Oh I know how you feel
Hey you know I been there
But what you're keepin' to yourself
Oh you know it just ain't fair
Are you gonna worry for the rest of your
life
Why you in such a hurry to be lonely one

more night.

Well I know what it means to hide your
heart from a long time ago
Oh darlin' it keeps you runnin' (it keeps
you runnin') yeah it keeps you runnin'
It keeps you runnin' yeah it keeps you
runnin'
I know it does baby
It keeps you runnin' yeah it keeps you
runnin'
It keeps you runnin' yeah it keeps you
runnin'
It keeps you runnin'.

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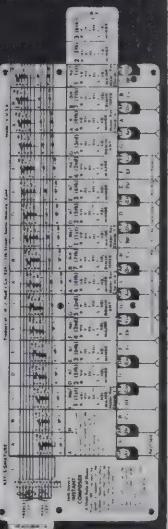
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A WEEKEND IN NEW ENGLAND

(As recorded by Barry Manilow)

RANDY EDELMAN

Last night I waved goodbye and now it
seems years

Back to the city where nothing is clear
But thoughts of me holding you bringing
you near and tell me.

When will our eyes meet?
When can I touch you?
When will the strong yearning end?
And when can I hold you again?

Time in New England took me away
To long, rocky beaches and you by the bay

We started a story whose end must now

wait and tell me.

When will our eyes meet?

When can I touch you?

When will the strong yearning end?
And when can I hold you again?

I feel the change coming

I feel the wind blow

I feel brave and daring

I feel my blood flow with you
I could bring out all the love that I have
With you there's a heaven
So earth ain't so bad
But tell me.

When will our eyes meet?

When can I touch you?

When will the strong yearning end?
And when can I hold you again?

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YOU'RE MY DRIVING WHEEL

(As recorded by Supremes)

HAROLD BEATTY
BRIAN HOLLAND
EDDIE HOLLAND

You're my driving wheel
Takes me farther than I been before
You're my driving wheel
Just one touch opens up the door.

You're the engine that keeps me running

You're the motor that keeps me coming
You're the road that keeps on winding
Coming to the love I keep on finding.

Ev'ry time you touch me starts my motor running

I like the way you keep it humming
Keeps my motor running
I like the way you keep it humming.

You're my driving wheel
Takes me farther than I been before
You're my driving wheel
Just one touch opens up the door.

Paint a roaded life I can't travel
As long as I know you're there
Ain't no knot I can't unravel
As long as I know you care.

You're my driving wheel
You take me farther than I been before
You're my driving wheel
Just one touch opens up the door.

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DOWN TO LOVE DOWN

(As recorded by Originals)

DON DANIELS
KATHY WAKEFIELD
MICHAEL B. SUTTON

Hey you in the mirror
Just you look-a here
She has lost her a jewel that girl's a fool
I just realized I'm wastin' my time
Although my baby is gone
I'm movin' on.

I'm gonna dust off my heart and my happy shoes

Find someone to help me lose the blues
I'm takin' my body down, down, down,
down to love town
Mm hmm.

Mm outside my door

There's a candy store filled with
sweetness of life

So very nice

Bags, I got 'em packed

There's no turnin' back and consider the
rest
Repossessed.

I'm gonna dust off my heart and my happy shoes
Find someone to help me lose the blues
I'm takin' my body down, down, down,
to love town
Bi bi bi da.

I'm gonna dust off my heart and my happy shoes

Find someone to help me lose the blues
I'm takin' my body down to love town
Down, down, down to love town.

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LIVIN' THING

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Sailin' away on the crest of a wave
It's like magic
Oh rollin' and ridin' and slippin' and
slidin'
It's magic
And you and your sweet desire
You took me oh higher and higher baby.

It's a livin' thing
It's a terrible thing to lose
It's a given thing
What a terrible thing to lose.
Makin' believe this is what you
conceived from your worst day
Oh moving in line then you look back in
time to your first day
And you and your sweet desire
You took me oh higher and higher baby.

Takin' a dive 'cause you can't halt the
slide
Floating downstream
So let her go, don't start spoiling the
show
It's a bad dream
And you and your sweet desire
You took me oh higher and higher baby.

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I KINDA MISS YOU

(As recorded by Manhattans)

WINFRED LOVETT

Dirty dishes in the sink
Lots of time for me to think
Didn't think, didn't think I'd lose a tear
It's been a week but oh it seems like a
year

This house is not the same
Since you've been gone
I never thought you'd stay so long
You haven't written
You never, never call
I hope you're okay.

But baby oh I kinda miss you
I miss you
Heard a noise was someone else
Walked the dog all by myself
I go to bed, I go to bed but I can't sleep
I'm so depressed.

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YOU MAKE ME FEEL LIKE DANCING

(As recorded by Leo Sayer)

LEO SAYER
VINI PONCIA

You got a cute way of talkin'
You got the better of me
Just snap your fingers and I'm walkin'
Like a dog hangin' on yur leash
I'm in a spin you know
Shakin' on a string you know.

You make me feel like dancin'
You make me feel like dancin'
You make me feel like dancin'
I feel like dancin', dancin', dance the
night away

I feel like dancin', dancin' ahhh.

Quarter to four in the mornin'
Ain't feelin' tired no no no
Just hold me tight and leave on the light
Cuz I don't wanna go home (home)
You put a spell on me
I'm right where you want me to be.
(Repeat chorus)

You really slipped me a potion
I can't get off of the floor
All this perpetual motion
You gotta give me some more
And if you let me stay
We'll dance our lives away.
(Repeat chorus)

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WITH YOU

(As recorded by Moments)

KENNETH LEE ASCHER
CAROLE BAYER SAGER

Those romantic movies never did appeal to me
Seemed too unreal to me to ever be quite true
And all those same old love songs that went by me then
Have new meaning when I hear them now with you.
And all I want to do is sing about you
And give your days the sunshine you give mine
With you

Lovin' you is easier than breathin'
With you
I'll never sing another song 'bout leavin'.

And those books of poetry would always leave me cold
Their words much too bold for me to understand
But now you read them to me by the fireside

They warm me deep inside
And I hold your hand.
(Repeat chorus)

If someone would have told me that I would be behavin' like I am
I would have laughed them far away
But that was yesterday and here I am
With you

Lovin' you was easier than breathin'
With you
I'll never sing another song 'bout leavin'.

LOVE ME, LOVE ME, LOVE ME

(As recorded by The Staples)

CURTIS MAYFIELD

Love me, love me, love me, love me, love me
Love me, love me, love me, love me, love me
Sister here tonight got a nice bit of company
Man makin' me a happy woman
Just knock me off my feet

Don't like to brag too much
Don't want to hurt nobody's pride
But oo my man and me we've got a lovely knot to tie.

If anybody ever asked just what was my success

The only thing I could tak about
Baby I must confess
You just love me, love me, love me, love me, love me.

If ever anybody asked what most could I remember

'Twas on the day we met
I fired up like burning timber
Love me, love me, love me, love me, love me.

All of the funny things we do
I laugh and bust my shoe
We've got a little e.s.p. 'cause we can always see whose lying

We share a whole lot of trust
Love's the best thing we do
Whatever I have fun doing alone
I have twice as much fun with you.
If ever anybody asked what do I like best

There would be no doubt in my mind
As long as you're groovin' up on my chest.

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Dear Friend:

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With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

"Impossible? You'll be doing things like that every day without even thinking about it! As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not *why*!"

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command" . . . Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

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After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
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- How this secret can bring you anything you desire
- Help from the invisible world
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- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him?

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritis symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

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AIN'T NOTHING LIKE THE REAL THING

(As recorded by Donny & Marie Osmond)

NICKOLAS ASHFORD
VALERIE SIMPSON

There ain't nothin' like the real thing
baby

There ain't nothin' like the real thing

There ain't nothin' like the real thing
baby

There ain't nothin' like the real thing.

I see your picture hangin' on the wall
But it can't sing or come to me when I
call your name

I realize it's just a picture in a frame

And I read your letters when you're not
here

They don't move me they don't groove

me like when I hear
Your sweet voice whispering in my ears.

There ain't nothin' like the real thing
baby

There ain't nothin' like the real thing.

No other sound is quite the same as your
name

No touch can do half as much to make
me feel better

Let's stay together, together baby,

together yeah, together, oh together.

I've got some mem'ries to look back on
And though they're here when you
phone

I'm well aware nothing takes the place
of your being there.

There ain't nothin', there ain't nothin'
like the real thing baby

There ain't nothin' like the real thing
not like the real thing.

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AFTER THE LOVIN'

(As recorded by Engelbert Humperdinck)

ALAN BERNSTEIN
RICHIE ADAMS

So I sing you to sleep after the lovin'
With a song I just wrote yesterday

And I hope you can hear what the words
and the music have to say.

It's so hard to explain ev'rything that
I'm feelin'

Face to face I just seem to go dry
But I love you so much that the sound of

your voice can get me high
Thanks for takin' me on a one-way trip
to the sun

And thanks for turnin' me into a
someone.

So I sing you to sleep after the lovin'
I brush back the hair from your eyes

TONIGHT'S THE NIGHT (Gonna Be Alright)

(As recorded by Rod Stewart)

ROD STEWART

Stay away from my window
Stay away from my back door, too
Disconnect the telephone line
Relax, baby and draw that blind.

Kick off your shoes and sit right down
And loosen up that pretty French gown
Let me pour you a good long drink
Ooh, baby don't you hesitate.

'Cause tonight's the night
It's gonna be all right
'Cause I love you girl
Ain't nobody gonna stop us now.

And the love on your face is so real that
it makes me wanna cry

And I know that my song isn't saying
anything new

Oh, but after the lovin', I'm still in love
with you.

So I sing you to sleep after the lovin'
I brush back the hair from your eyes
And the love on your face is so real that
it makes me wanna cry.

And I know that my song isn't saying
anything new

Oh, but after the lovin', I'm still in love
with you

Yes, after the lovin', I'm still in love with
you

Mm, after the lovin', I'm still in love
with you.

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Come on angel, my heart's on fire
Don't deny your man's desire
You'd be a fool to stop this tide
Spread your wings and let me come in-

side.

'Cause tonight's the night
It's gonna be all right
'Cause I love you girl

Ain't nobody gonna stop us now.

Don't say a word my virgin child
Just let your inhibitions run wild
The secret is about to unfold
Upstairs before the night's too old.

'Cause tonight's the night
It's gonna be all right
'Cause I love you girl
Ain't nobody gonna stop us now.

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PAUL STANLEY

(continued from page 37)

directness. He has a basic understanding of what he, the music, and Kiss are about. But, he admits, in the past three years he has developed.

"I think I've become more and more conscious of the technical side of our music. I can only speak for me. I listen to what we do critically, I think what it's lacking and what I can add. I practice. I practice almost every day. Ultimately you're judged by your music because when you're no longer performing people are going to listen to your records and that's ultimately where you leave your mark."

Could he see making records and not performing?

"As Kiss is right now? No, because Kiss right now is six of one and half a dozen of the other. The show promotes the album and the album promotes the show. But I think it's pretty much that way with most bands. Most big bands. A good show always helps sell your album." Paul stops for a second. Then he sums up how he views his Kiss experience: "I think in terms of satisfying my creative ego and my personal ego, that's important to me — to know that my fans like me and that I'm respected and that I get attention."

We talk about Ace, Peter, and Gene. "Our philosophy, when we were playing a club called The Daisy in Amityville, New York, was that that was Madison Square Garden. Okay, at the time it was the only club that would hire us, but we said each time before we went on stage, 'It's Madison Square Garden.' That's the only way to look at a gig. You know, you are always playing to the masses, you know each person is that important."

Now that Kiss have gotten to the real Madison Square Garden the question arises of what they're going to do next.

"Taking it to the next step doesn't necessarily mean making it bigger," Paul emphasizes. "There's probably people around who think that the next thing we're going to do is bring the army out on stage. Or bring a boat out on stage. I mean it can reach a point where it gets ridiculous."

"What we hope to do is evolve. This is Paul Stanley so I don't find myself boring. I find myself entertaining no matter what I do, so it'll evolve."

While we're on the subject of evolution Kiss's "Destroyer" album comes up. "Destroyer" was the first real studio album the group did. They recorded with producer Bob Ezrin and spent more time (and money) on the lp than they'd done on their previous albums. Paul gives the impression that "Destroyer" may have taken the group off on directions that were never intended.

"'Destroyer' was an experiment," he says. "I can listen to it and I'm very pleased with it musically. But it doesn't really show where we're at. After we did three or four albums of one type of music, we wanted a little diversion. The problem was that some people thought that 'Destroyer' was the direction we were going in — that the album after 'Destroyer' would have us with the Boston Pops or something. But 'Rock & Roll Over' is back to the old stuff.

"'Destroyer' is a platinum album. I mean you can't sneeze at that. Who can sneeze at a platinum album? It's just that, that's not what I ever wanted to achieve. It's Bob Ezrin's album. What we needed at that point was a catalyst. We needed

somebody to spur us on. I was a little stagnant at that point in terms of writing and I needed a rest and I needed a shot in the arm at the same time, so we needed someone to direct us. But it was quite ... you know, it's not a true Kiss album. There are sentiments on it that are Kiss, but the new album is Kiss.

"We learned a lot from doing 'Destroyer', in terms of discipline, and really learning to put our minds to playing and by doing that you play better."

Paul stops, then adds: "I think what makes us different from other bands is that we don't put ourselves on a pedestal — that we're still fans."

There is one element beyond the music and the band's attitudes that makes Kiss different, and that's their make-up, their whole theatrical persona.

"I for one don't care if you take my picture without my make-up. But there's a mystique that would be hurt, so why do it? I think I look great without make-up. I don't really care. I mean the band is ... we're not mutations or anything like that — I mean we can walk the streets and everything ... but it's a mystique and it's a healthy mystique."

"Like creating a myth."

"Exactly," Paul says. He nods. "Being larger than life."

But does he ever wake up in the middle of the night sweating with nightmares that the make-up won't come off?

"No, because I'm not insecure with myself without it."

What about the rest of the band? "I'll never speak for the rest of the guys, but I think we're all pretty much ... just guys. You know, I'm me and I'm fine with or without it. I'm just as interesting, the only difference is I'm much easier to spot and

Paul claims that he never gets onstage feeling he doesn't want to do it. Never? "Never. I swear."



I'm a little more exotic when I'm on stage and dressed. But I'm not scared. I'm not trapped by it. Like I said, it's just a matter of what you think of yourself all around."

The conversation turns to more personal topics and Paul reveals he's got naturally curly hair. "When I was a little kid I had to straighten it because everybody wanted to look like John Sebastian. I used to use stuff that smelled like Lestoil. I'd put that on and comb my hair backwards and leave it on it, then comb it forwards, then backwards, and by the time I was done my hair was dead. That's why it was straight."

And on a personal level we talk about the fact that Kiss has made money. "Whether you spend money or not, you know it's there," Paul explains. "So I have a certain security. I just bought a 1959 Les Paul guitar two days ago. Three years ago I didn't make that much money in half a year. So that's the difference."

And what does Paul Stanley want to be when he grows up?

"I'm beginning to wonder. Ummm, when I grow up. That's something I don't think about. I am growing up. The best part of rock and roll is that it keeps you young. I haven't changed in the last five years except that I know more now."

"Do you like being on the road?"

"Very much. I also enjoy going home because I know I've got a great place. I live in Manhattan. So touring's nice and it serves its purpose and I get off and I party and a million girls and there's all kinds of adventure but it makes you appreciate your home that much more."

Does Paul resent the New York rock scene?

"Well, most people in the music business of a certain type or whatever are into things that I, well, if I go to see a band in New York I stand out because I look alive. And everybody else looks like they died last week."

"That's not fair," we say.

"Everybody else you know ... I mean the new look in New York is all the guys look like bookworms. I don't understand that."

Does Paul know that he's saying what people would have said about Kiss in 1966 — that they have long hair and dressed funny? The conversation shifts and we talk of the music made by the New York bands and enjoyed by the bookworm fans. Paul says he thinks most of the New York bands are very bad. "I just don't like it. Most of it sounds unpleasant to me."

After knocks on the door signal that it's time to stop talking and start putting on his make-up or Kiss won't get on on time, the interview winds up. Just for a moment, we talk about the future of Paul Stanley and Kiss before he gets on with the show. "I know what we can do and that's why the future never really scares me," Paul says.

He smiles and adds, "It's like wondering where *you* will be in five years. You'll probably be wearing platform shoes and white make-up and blowing up the stage and I'll be editing a magazine." □ From an interview with Lisa Robinson.

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ROD STEWART

(continued from page 28)

gruff mixture of panache and tenderness. He cut a ridiculous figure, of course, like a modern Cyrano with a goofy smile plastered across his mug, but he carried off the romantic pierrot image with an easy humor and a grand manner not unlike Muhammad Ali's. By the time he sang the words, "never been a millionaire" in "True Blue," no one was worrying about the golden boy's welfare.

Long winning streaks, however, tend to provoke the bitchiness of the gods. Look how even Ali, our modern Hercules, is increasingly warned to guard the shreds of his good fortune. So it came to pass that, in the midst of winning his manhood, Rod Stewart succeeded so well that Fate tempted him with immortality.

As Mr. Outside became an insider, his career seemed suddenly becalmed. "Smiler" was an uninspired album. He drifted away from his mates, the Faces, and as the Shangri-Las once put it so aptly, he no longer seemed to hang out in the streets no more. His swashbuckling began to smack of Errol Flynn saber-rattling more than cut - and - thrust survival warfare.

Then Rod moved to L.A. and got his key to celebrity heaven, the home of the stars. He had won the big house, the fancy cars, and a blond Scandinavian princess to peel grapes for him in the Valhalla by the western sea. He'd moved into that Big Rock Candy Mountain that hobos dream of, but with his sweet-tooth for glory, many feared he had become infected by Hollywood like a hypoglycemic over-

dosing on Halloween candy. That queasy, morning after feeling of over-indulgence settled over his public image like a pall. He became over-photographed. Elton carped that his tongue spent more time down Britt's throat than in front of a mike. Certainly love is a many-splendored thing, but need he be so gaudy about it — especially when he hadn't turned out a superior piece of work in years?

Then we saw him on the Rock Awards television show, the perfect display of flash-rock in a cool medium. There he was, Mr. Hollywood, limp-eyed and languorous as he showboated down the aisle, a side-wheeler on a maiden voyage, hypnotized by the whirlpool of the camera eye. We were on the edge of our seats waiting for the June Taylor Dancers to join him. What kind of radical action was needed to rescue the man's image? Our on - the - spot solutions:

1) *Buy a soccer club:* Or borrow Reg's. It's better exercise than swimming down at the YMCA, and even if you don't feel like booting it around with the boys, it's so satisfying to see people scurrying around to please you. And it's a better way to entertain your friends than showing home movies of the last tour.

2) *Stop endorsing things:* Does Samuel Beckett have time to endorse straight-jackets? Next we'll be seeing the Pleasure Chest stocking Stewart model "Hot-Rods." (Exception allowed if offered a "What - Becomes - A Legend - Most" mink coat for a Blackgama ad in the New Yorker.)

3) *Hang out with Bowie:* We know it's an old idea, but you can't knock results.

Look how decadent he made Lou Reed look; and do you suppose John Lennon regrets co-writing "Fame" with him?

4) *Move:* Anywhere East is okay. Better yet, disappear for a while. Look at the suspense Merle Haggard caused this fall. We recommend the Railway Hotel in Mechanicsville, N.Y. if you really want to get away from it all.

5) *Enough with the scarves:* No one's worn one properly since Gene Autry, and they only get in the way (look what happened to Isadora Duncan). Why not stick to t-shirts — but none of that Fiorucci stuff, cover your biceps like an American since you're one of us now.

Well, all this advice became obsolete when we gave 'A Night on the Town' a spin. This may be the most "simpatico," affectionate set of tracks he's ever released, and with a successful result from his winter tour of Europe, Rod seems to have returned from the pop wilderness at last. The album is sincere and gracious, with romantic comedy and a dignified, occasionally clownish melancholy that reminds me of the classic French film called "Children of Paradise."

Talented and tattered, Rod Stewart will be eternally forgiven, even if he does behave like a silly goose now and again, because his frailties result from the most human of desires. He is blessed with a distinguished voice that will rescue him as an artist even when his work is not as fine as it can be. He will always be among our most beloved stylists, and with luck he'll be revered for the lovely sensibilities of his creations in spite of the flamboyance with which he entertains himself and exasperates others. □

A ridiculous figure ... like a modern Cyrano with a goofy smile plastered across his mug...



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BOSTON

(continued from page 33)

rock. It's got that feel that I like and that's why I titled it 'More Than A Feeling.' It's like I get bored with really heavy rock and roll, ya know. I was one of the first heavy metal kids in Boston with loud, three chord rock, but you can play 'Communication Breakdown' so many times before you go nuts," laughs Scholz heartily.

So, despite all of the things you have heard about Boston, they are simply a growing — albeit quite monstrous group already — rock band that is still developing. The fact that Boston is headlining a bit prematurely and getting more exposure (hence: they are being judged more severely than many of their peers) is a challenge the group will have to adjust to. Things have been going fairly

well though:

"I think it's a dream the way people have reacted," says Scholz.

"To say things have been going okay would be to put it mildly. People are surprised when they see us. I mean, the ads that Epic put out gave people the impression that we were some kind of research team, not a rock and roll band. That turned some people off right away, that 'better music through science' bit. People thought we had some conglomerate organization instead of a simple band."

"Actually, I think our music is very human; there isn't any mellotron or synthesizers or anything — just guitars and rock and roll," Scholz states proudly.

So, after spending five years in his basement in Boston, Tom Scholz will take Boston, his group that is, across the country; the band plans to tour throughout the new year — even while

recording their second album. And with all of the quick bucks the band has been making, Scholz has some priorities for spending: "The first thing Boston is gonna do with our money is hire someone else who knows how to fix all of my gadgets; I spend half my afternoons at soundchecks, soldering gun and all ... it's insane," Scholz shouts.

As our interview seemed to be getting more intense (we babbled about the common interests we shared: i.e. Joe Walsh, The Kinks, etc.), Boston's road crew (both of them) entered Scholz's room mumbling about being unable to fix his organ, which broke down the previous night while the band played to a sold-out Agora Ballroom in Cleveland.

Scholz looked at me as he wiped his forehead. "See what I mean?" he said to me. With that he was off to solve yet another problem ... and they talk about decadent rock stars... □



"The first thing Boston is gonna do with our money is hire someone else who knows how to fix all of my gadgets. I spend half my time at soundchecks, soldering gun and all..."



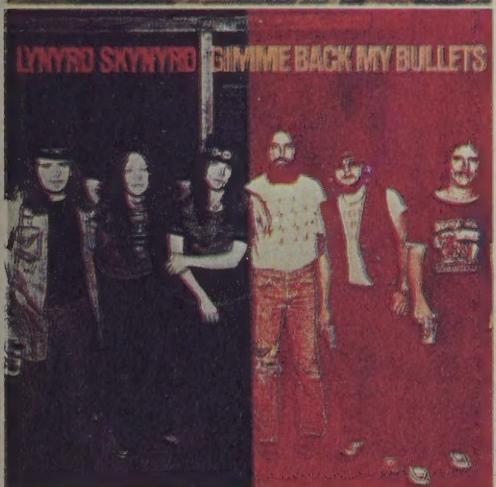
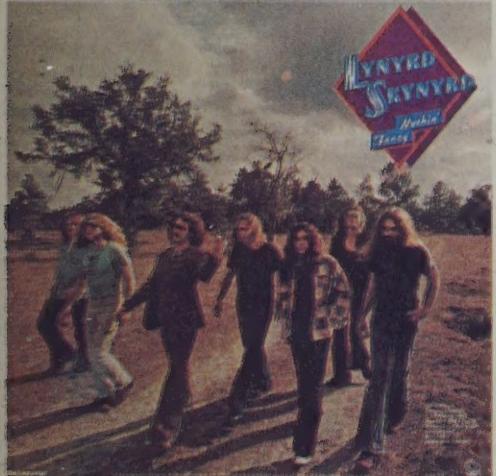
LYNYRD SKYNYRD (pronounced lehnerd skin-nerd) — Just the phonetic "nerd" says something. So does the picture of the band posing in front of an old store on a scummy street. Also, Leon Wilkeson's guard's cap is worn in scorn, as he sports a shit-eating grin. Obvious defiance of authority. Main evidence, though, is the familiar cigarette pack on the back of the album, with the skull and bones on the box.

SECOND HELPING — Believe it or not, nothing especially damning here, except for a playful snapshot of one of the band members being carried by the others over a bridge across a river. That's what it looks like, anyway.

NUTHIN' FANCY — Pianist Billy Powell gives you the sign with his finger as the group is depicted walking through a park. On the inside jacket, a sign saying Leonard Skinner Realty (a firm headed by their former high school gym teacher-inspiration) is tossed to the ground in an obvious act of vandalism. That of course, is nothing new for Skynyrd.

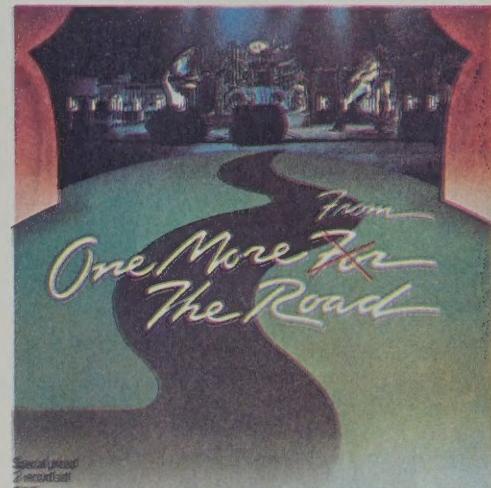
GIMME BACK MY BULLETS — Band is pictured inside a bar. It's nighttime. One band member, drummer Artimus Pyle, has his hands cupped over his balls. Another character brandishes a bottle in a threatening position. The sidewalk is strewn with crushed beer cans. A case of J&B Scotch sits in a corner.

ONE MORE FROM THE ROAD — Shit REALLY hits the fans. Tons of pictures on inside jacket. The ones



meaningful to the Lynyrd Skynyrd fight psychology are at least three bullets, a bottle of Jack Daniels, a bottle of champagne, police cufflinks, a rather large pistol, a damage report complete with cash receipt for \$212.50, a huge, rather mutilated skull, a Confederate flag (which means you better fight if you don't like the emblem,) and of course, a can of Coors beer, which no good brawl should be without.

Now that you understand their background, and the way their many scuffles are pictured on their records, you'll know why they fight. As if it matters anyway; who needs a reason? Break out the booze, give us some tire irons, and lets meet in the alley. Skynyrd may be there, and it'll be fun. □



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